

# MODERN LANGUAGE NOTES.

Baltimore, March, 1893.

## READINGS IN RYMAN'S POEMS.

IN the last number of Herrig's *Archiv* (89. 167-338) Zupitza publishes the poems of a certain Jakobus Ryman, of the Franciscan order, which bear the date (p. 284) of 1492, but changed by erasure to 1342. Zupitza had referred to these poems in Vol. 82 of the *Archiv*, and promises notes upon them in the future. I call attention to a few matters which have struck me on a cursory reading.

### I.

#### CHAUCER'S BOUGHTON-UNDER-BLEE.

In the Prologue to the 'Canon's Yeoman's Tale,' Chaucer has:

Whan ended was the lyf of seint Cecile,  
Er we had riden fully fyue myle,  
At Boughton vnder Blee vs gan atake  
A man, that clothed was in clothes blake.

The name of the town appears to have been used in a sort of proverbial expression, to judge from the use of it made by Ryman. It occurs in No. 70 of the collection (p. 238), with the superscription, 'Fare wele, aduent: cristemas is cum.' The ninth and tenth stanzas read (the address is to Advent):

Aboue alle thinge thou art a meane  
To make oure chekes bothe bare and leane:  
I wolde, thou were at Boughton Bleane.  
Fare wele fro vs both alle and sume.

Come thou nomore here nor in Kent;  
For, yf thou doo, thou shalt be shent:  
It is ynough to faste in lent.  
Fare wele fro vs both alle and sume.

### II.

#### VILLON AND RYMAN.

Every one knows the refrain from the English translation of Villon's 'Ballade des Dames du Jadis,' "Where are the snows of yester year?" Not every one knows that he has two similar ones, a Ballade des 'Seigneurs du Temps Jadis,' and still another on essentially the latter subject. In the midst of a poem on the mutability of the world, No. 85 (p. 255 ff.), Ryman has these two stanzas,

which are not a translation from any one of the three ballades of Villon:

Where is become King Salamon  
And Sampson of myght strong,  
King Charles also and king Arthure  
With alle the worthies nyne?  
Diues also with his richesse  
Contynued not longe  
Ne maisters with their grete wisdom  
And with science diuine.

Also where is king Dauid nowe  
With armony so swete,  
Saul also and Ionathas  
So louely faire of chere,  
As myghty and stronge, as lyons,  
As egles, swyfte of fete,  
In armoure and in victorie  
In erthe hauyng no pere?

The query naturally arises, Is the motive older than either Villon or Ryman, and do they draw from a common source?

### III.

#### A LITERARY MOTIVE COMMON TO OLD, MIDDLE, AND MODERN ENGLISH.

Under the above title I called attention, in MOD. LANG. NOTES, vol. 7, No. 5, to a noteworthy correspondence. Under the first subdivision of No. 166 of Ryman's poems, occur the following stanzas:

Haue mynd, atte xxxti wynter old  
To the Iewys hou I was sold  
By false Iudas wyckyd and bold.  
O synfull man, geve me thyn hert.

Haue mynd, thou man, thatt were forlorn,  
Hou my hede was crownyd wyth thorn,  
And hou the Iuys did me schorn.  
O synfull man, geve me thyn hert.

The 'Cursor Mundi' actually has one or two phrases almost identical, as "For sinful man þat was forlorn."

### IV.

#### JUDITH AS A TYPE OF THE VIRGIN MARY.

In the Introduction to my edition of 'Judith,' I said:

"To invest the latter with all the womanly attributes most revered by his countrymen, the poet endows her with virginal purity, and converts her from a Jewess of profound religious convictions to an orthodox Christian and believer in the Trinity."

At that time I was not aware that Judith was employed by mediæval writers as a type of the Virgin Mary, but now suspect that such use may have antedated the composition of 'Judith,' since I find in Ryman such stanzas as the following (pp. 174, 176):

O stronge Iudith, that Holoferne  
Decapitate, that was so sterne,  
Ayenst Sathan to feight vs lerne:  
Of thy confort lete vs not mys.

O stronge Iudith, O Hester meke,  
That the serpentes hede of did streke,  
At nede of the conforte we seke,  
Dei genitrix pia.

Cf. also pp. 248, 297, 298, 331. In both the stanzas quoted, the address is to the Virgin Mary.

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### THE SPANISH DRAMA.

Miguel Sanchez, 'El Divino.'

AMONG the Spanish dramatic poets of the latter half of the sixteenth, and early portion of the seventeenth centuries, Miguel Sanchez, called by his contemporaries 'The Divine', holds a somewhat peculiar position. His reputation rests, as far as I know, upon two poems and two plays: 'La Guarda Cuidadosa', and 'La Isla Barbara', and of these plays the latter has been conceded to him only within a comparatively recent time. That the high praise with which his fellow-poets, especially Cervantes and Lope de Vega, speak of him, should have no other basis than the poems and plays above-named, seems hardly probable, and there can be little doubt that Sanchez wrote other works that are now lost to us. Our author is first mentioned, among other famous Spanish poets, by Lope de Vega in his 'Arcadia' (first edition, 1598). See the edition of 1605, Antwerp, Martin Nucio, p. 441.

If, as can easily be shown, the praises of Lope, in his 'Laurel de Apolo', and of Cervantes, in his 'Viaje del Parnaso', are scattered quite indiscriminately, — witness, for example, in the latter poem, the coupling of the name of Miguel Sanchez with Miguel de Cejudo,<sup>1</sup> an almost unknown poet, — yet Lope,

<sup>1</sup> It is strange that the name of Cejudo should also occur beside that of Sanchez, in the 'Arcadia.' Who Cejudo was,

in his 'Arte nuevo de hacer Comedias' (1609), praises particularly the *invencion* in the *comedias* of Sanchez; and Cervantes in the prologue to his 'Comedias' (1615), also especially commends our author for the extremely ingenious construction of his plays, 'Estimense las trazas artificiosas en todo extremo del licenciado Miguel Sanchez.' When Sanchez was born, or when he died, are to us alike a mystery, and what we know of him is limited almost to his mere name and the place of his birth. Lope de Vega, in his 'Laurel de Apolo', tells us that he was born at Piedrahita, on the banks of the Pisuerga, and that he died at Palencia. His death must, therefore, have occurred before 1630, when the 'Laurel' first appeared. This, and such other slight information as we possess, consisting chiefly of passages from other poets, in which Sanchez is praised, will be found collected in La Barrera, 'Catalogo, etc.', p. 362. Here we are told that Sanchez was an ecclesiastic and secretary to the Bishop of Cuenca. The epithet 'Divine', so far as can be ascertained, was first applied to him by Rojas, in his 'Viage Entretenido', in 1602: in the first edition of 1603, in my possession, the verses occur on page 129. Our author was almost certainly living in 1615; for, in addition to the testimony of Cervantes, in the prologue to his *comedias*, Suarez de Figueroa, in his 'Plaza Universal,' — Madrid, 1615, (see Schack, 'Gesch. der dram. Kunst und Literatur in Spanien.' Nachträge, p. 51), — mentions him as one of the most famous dramatic poets of that time, together with seven others, all of whom were then living.

To come now to the two plays ascribed to Miguel Sanchez: "La Guarda Cuidadosa", and "La Isla Barbara." Though Schack, Nachträge, p. 56, had said nearly forty years ago:

"Von Miguel Sanchez findet sich auf der Bibliothek des Herzog's von Ossuna handschriftlich die Comödie la Isla Barbara",

yet Mesonero Romanos, the latest editor of Miguel Sanchez, calls the "Guarda Cuidadosa," *la comedia unica que de él se conserva*.

I have been unable to learn. Gallardo mentions a MS. of his as being in the Bib. Nac. at Madrid: Cejudo (Miguel). Coplas á un vecino de Valdepeñas, llamado Simon, y varios sonetos. 'Ensayo, etc.', vol. i, Appendix, p. 28.

'Dramaticos Contemporaneos á Lope de Vega', Madrid, 1857, vol. i, p. xix, ('Bib. de Autores Esp.'). Even so late a writer as Klein, 'Geschichte des Spanischen Dramas', vol. iii, p. 530 (Leipzig, 1874), assigns no other play to Sanchez. There is, however, no doubt that the *comedia*, "La Isla Barbara", is also by our author. Schaeffer, in his excellent "Geschichte des Spanischen Nationaldramas", vol. i, p. 262 (Leipzig, 1890), says:

"Zwei unzweifelhaft von ihm [Sanchez] verfasste Dramen sind auf uns gekommen."

Of these two plays, "La Guarda Cuidadosa", was first printed in

'Flor de las comedias de España de diferentes autores; recopiladas por Francisco de Avila, vecino de Madrid.' Quinta parte, Madrid,—Alcalá, 1615.

There is a copy of the Alcalá edition in the British Museum,—*por la viuda* de Luys Martinez Grande. Also the following editions:

'Flor de las comedias de España de diferentes autores. Quinta parte. Recopiladas por Francisco de Avila, vezino de Madrid. Dirigidas al Doctor Francisco Martinez Polo, Catedrático de primera de Medicina, en la Universidad de Valladolid.' Año 1616.

The lower part of the page is wanting, but, according to Mesonero Romanos, this is the Barcelona edition, Sebastian de Cormellas. This copy belonged to Ludwig Tieck. Our play begins on fol. 215. Also:

'Coleccion de Comedias Sueltas, con algunos Autos, Entremeses, de los mejores ingenios de España desde Lope de Vega hasta Comella.' Hecha y ordenada por J. R. C[horley], Tomo. iv, part 2. *sine loco et anno*.

This volume contains the play, but not the *Loa*.

There is a MS. of "La Guarda Cuidadosa," bearing the name of Lope de Vega, in the Biblioteca Nacional at Madrid, formerly in the library of the Duke of Ossuna. It likewise does not contain the *Loa*. It is written in a hand of the seventeenth century, the second act being in a different handwriting from the others. A comparison of this MS. with the printed editions enables us to correct the text in many places, and to clear up many passages that are otherwise unintelligible. To give but a few illustrations, taken at random: (The

comparison is with the edition of Romanos [R.], 'Dramaticos Contemporaneos á Lope de Vega', vol. I, Madrid, 1887—'Bib. de Autores Españoles.')

Page 3, col. 3, R. has:

*Nisea*.—Buen suceso me promete.

*Principe*.—Pues para poderle haber  
Importa mucho tener  
Del médico buen consejo;  
Y si es la buena intencion  
Bastante para acertar  
Podeisme el preso fiar  
Como á vuestro confesor;  
El mio, en igual cuidado,  
La salud os buscará.

The MS. has:

*Nisea*.—Buen suceso me prometo.

*Principe*.—Pues para poderle haber, etc.  
Bastante para sanar.  
Podeisme el pulso fiar  
Como á dotor de opinion;  
Qu'el mio, en igual cuidado,  
La salud os buscara.

Page 4, col. 1. R.:

*Nisea*.—Mientras vas á correr gamos  
Correrme de espacio á mí.

*Principe*.—Si te afirma cuando digo  
Lengua traidora, en celada  
Me mate triadora espada  
De mi mayor enemigo.

The MS. reads:

*Nisea*.—Mientras vas a correr gamos  
Corresme despaño a mí.

*Principe*.—Sino es verdad quanto digo  
Señora mia, en celada, etc.

Page 4, col. 2. R.:

*Nisea*.—Pero en la eleccion que hiciere  
Muera allí ya bien ó mal.

The MS.:

*Nisea*.—Pero en la eleccion que hiciere  
Muera, elija bien ó mal.

Page 4, col. 3. R.:

*Arsinda*.—Con solo pastores rudos  
Puede un alegre alegrarse.

The MS.:

Puede un triste alegrarse.

Page 4, col. 3. R.:

*Nisea.*—¡ Ay cómo conoces mal  
Arsinda la pena mia,  
Pues si algo la templa oida  
Es hallarme en lugar tal!

The MS. reads:

Pues si algo la templa oy día  
Es hallarme, etc.

Page 5, col. 2. R.:

*Sileno.*—Andémonos cansando;  
Id á buscar una legua  
Médico que ahorca un muerto.

The MS. has:

Médico que cura á un muerto.

Page 5, col. 2. R.:

*Arsinda.*— Señora, paso,  
Disimula la ocasion  
Y no demos ocasion  
Para que se sepa el caso.

The MS. reads:

Disimula la pasion.

Page 5, col. 2. R.:

*Ariadeno.*—Señora, el amante fiel  
Que te venia á buscar  
Deste arte te viene á hablar  
Porque vine yo con él.

The MS.:

Deste arte te llega á hallar, etc.

Page 9, col. 2. R.:

*Florela.*—Y sucediendo del amo  
Dellos la desgracia fuera,  
Que haber movido pudiera  
A compasion un diamante.

MS.:

*Florela.*—Y pues sucedió delante  
Dellos la desgracia fiera,  
Que haber movido pudiera  
A compasion un diamante.

• There are quite a number of passages in the printed text that are either wanting or stricken out in the Ms. On the other hand, in at least three places, the missing lines of the text are supplied. For example, page 14, col. 3. R.:

*Roberto.*—Con el Principe desea  
Acomodarse, pues puedes  
\* \* \* \* \*

The MS. reads:

*Roberto.*—Con el Principe desea  
Acomodarse.

*Ariadeno.*— Pues puedes,  
[H]arasme dos mill mercedes  
Mi remedio está en que sea.

Page 19, col. 2. R.:

*Florencio.*— No hayas miedo  
\* \* \* \* \*

The MS.:

*Florencio.*— No hayas miedo  
Que aunque usais de tanto enredo,  
No á ofenderte vine aquí—

giving the necessary rhyme miedo: enredo.

Though there are many instances where the MS., presenting a different reading from the printed editions, the latter would be preferred, still the above examples will show the importance of the MS. for the reconstruction of the text.

Of the other play, unquestionably by Miguel Sanchez, "La Ysla Barbara", an analysis will be found in Schaeffer, 'Gesch. des Span. National Dramas', i, pp. 263-264. It was first printed, according to Schack, "Nachträge", p. 99, in 'Doce comedias de varias Autores, los titulos de las cuales van en la siguiente oja.' Con Licencia. Empresso en Tortosa en la Em- prenta de Francisco Martorell. Año de 1638. The volume contains, among other plays, the following:

"El cerco de Tunez y ganada de la Goleta por el Emperador Carlos quinto, del Licenciado Sanchez, natural de Piedrahita."

"La Isla Barbara, de Lope de Vega."

"Segunda parte del Corsario Barbarroja y huérfano desterrado, del Licenciado Juan Sanchez, natural de Piedrahita."

Of the "Isla Barbara," here ascribed to Lope de Vega, there is a MS. in the Biblioteca Nacional, written in the first decade of the seventeenth century, in which the play is entitled: "La Ysla Barbara de Miguel Sanchez." It is written in a cramped and irregular hand, quite different from the flowing style of the ordinary copyist of that time, and has been revised by another hand, and portions stricken out here and there. Much of the first page is



almost obliterated, and is legible only with great difficulty. Each *Jornada* is paged separately, as in all these MS. comedias. The first *Jornada* extends to fol. 19; the second, from fol. 1 to fol. 16; the third, from fol. 1<sup>b</sup> to fol. 14, just about making up the *doce pliegos* of which the *comedia* generally consisted.<sup>2</sup>

The concluding verses are:

Vitelio.—Palabras vuestras en fin,  
A que responder no a<sup>ci</sup>erto,  
Y ansi es el medio mas <sup>ci</sup>erto  
Dar á la *Barbara* fin.

Here follow the licenses to perform:

'He visto por mandado del obispo mi señor la Comedia intitulada la isla barbara y no allo en ella cosa porque ne se deba representar. Dada en Mur[cia] veinte y cinco de henero de mil y seis y once años.

'DR. JUAN ANDRES DE LA CALLE.'

'Esta Comedia intitulada la isla Barbara se pode representar porque não veio nella cousa que seia contra os bonos costumes e tera primera (?) licenca de ordinario. . . . . ?

'[Lisboa?] a 12 de Jan<sup>ro</sup>. 1614.  
'da Cunha.'

During a stay in Madrid last spring (1892), I copied the MS. of "La Isla Barbara", and have since re-read it. Its general style and language strikingly resemble that of "La Guarda Cuidadosa", and are wholly different from that of Lope de Vega, who certainly did not write it. Schaeffer thus characterizes the plays of Sanchez:

"Sanchez' Stoffe sind etwas unwahrscheinlich und abenteuerlich, aber originell erfunden. Der Ideengang in denselben ist sehr eigenthümlich, die Sprache edel und maassvoll",

and he thinks that Sanchez owes the epithet 'divine' to the classical repose and purity of

<sup>2</sup> The following note on the ordinary dimensions of the *Comedia* of that time is taken from that excellent little book, 'La Comedia Espagnole du xviii<sup>e</sup> siècle' par Alfred Morel-Fatio. Paris. Vieweg, 1885, p. 37, note 26:

"Douze *pliegos*, c'est-à-dire quarante-huit feuillets, du format in-quarto moyen, le *pliego* (nommé aussi *duerno*) se composant de quatre feuillets. Lope parle ailleurs (*Peregrino en su patria*, éd. de 1618), 'de cinquante hojas,' ce que revient à peu près au même. Douze cahiers ou quarante-huit feuillets, c'est en effet depuis Lope la dimension régulière et constante de la *comedia*. . . . Ces douze cahiers s'entendent non du texte imprimé, mais du texte écrit, et en effet tel est généralement le volume des manuscrits de *comedias* que conservent nos bibliothèques." P. 38.

his style. The versification of "La Isla Barbara" is very graceful and flowing. With the exception of about one hundred lines at the beginning of the first act, which are written in *Octavas de arte mayor*, (a b a b a b c c), and a sonnet in the third act, the entire play is written in *redondillas* (abba).

The following passage from the second act will give an idea of the general style and language of the play. Ardenio has been sent by the Queen to kill secretly her rival, Nisida:

Nisida.—¿Qué tal mandola, cruel?

Ardenio.—Ya tu puedes adbertir  
A que fin puedo mentir;  
Soy te, Nisida, muy fiel.  
Y no solo serlo quiero  
Sino lo que puedo y oso. MS. yo so.  
Serte tambien piadoso.

Nisida.—¿De aqui, qué piedad espero?  
¿Puedes dejar de hacer MS. açer.  
Lo que tu rreyna te manda?  
Justa ó ynjusta demanda,  
fol. 8<sup>a</sup>. ¿Qué ay, sino obedecer?  
Sujeto, mi cuello ofrezco  
A la muerte que desea,  
Pero Dios y el mundo bea.  
Que yo no se la merezco.  
No solo no la ofendí  
Mas antes mi coraçon,  
Del rrey y su pretension  
Se ofendia.

Ardenio.— Bien lo bí.  
No ay que dar satisfacion  
A mí, que te he conoçido, MS. e.  
Ya lo sé, mas no he podido MS. e.  
Huir esta comision.

Nisida.—Bien sé, Ardenio, quanta fuerça  
Tiene boluntad de rreyes  
Que hacen degusto, leyes, MS. açen.  
De las cuales nadie tuerça,  
Ni tu has de torçer, acaba, MS. as  
Ejecuta la sentençia.

Ardenio.—Ya he dicho que su ynclemencia  
Matarte en la mar mandaba;  
Allá dentro habia de ser,  
Y pues á tierra salí,  
Y allí muerte no te dí,  
Mudado he de parecer.

<sup>3</sup> The initial *h* is invariably omitted in the MS.

No soy tan de bronce ó peña  
 Qu'á tal se ponga mi pecho,  
 Un triste biaje he hecho  
 Por do la piedad m'enseña,  
 Mi boluntad con dolida.  
 Ha lo traçado de suerte. MS. a lo t.  
 Que, ni bien te doy la muerte,  
 Ni bien te dejo con bida.  
 fol. 8b. Pues que te bengo á dejar MS. deje.  
 En aquesta tierra esquiba,  
 Adonde Nisida biba,  
 Te he benido á sepultar.  
 Bien sé que á morir te dejo  
 En aquesta ysla adonde  
 Ningun coraçon asconde.  
 Algun piadoso consejo;  
 La ysla barbara es,  
 Si la has oydo decir,  
 Donde quedas á morir,  
 No puedo mas, ya lo bes.

*Nisida.*—Ardenio, amigo, bien beo  
 Qu'es muy piadoso tu çelo  
 Y ansi pido premio al çielo  
 Para tu onrrado deseo,  
 Matandome cual mandó,  
 La crueldad de aquel juez,  
 Acabarme de une bez  
 Y dejandome aqui, no.

*Ardenio.*—Nisida, aflijida, piensa  
 En hallar algun consuelo,  
 Que queda á cargo del çielo  
 Tu socorro y tu defensa:  
 Que sabemos si el ha sido,  
 Quien mobió mi coraçon  
 A esta piadosa yntençion  
 Ya socorrerte ha benido.

*Nisida.*—Bien sé del çielo fiar  
 Que del todo anparo viene,  
 Pero sé que es justo, y tiene  
 Mucho que me castigar;  
 Como con justiçia rreyna  
 Desta mi muerte le plugo,  
 Ya tomado por berdugo  
 La sinrraçon de la rreyna.

*Ardenio.*—Demos que sea desta suerte.  
 fol. 9a. Aunque en tí nunca hubo yerro,  
 Si él quiere darte destierro,  
 Para que quieres tu muerte.

*Nisida.*—Para que mi honrra quede  
 Con la muerte mas segura,

Qu'en aquesta tierra dura,  
 Quedar segura no puede.  
 Este bien de tí rreçiba,  
 Qu'es amistad mas probada  
 Darne sepoltura honrrada  
 Que desanpararme biba.  
 4Esta es la amistad mas cierta  
 Y lo que debes hacer,  
 Porque á \*desterrar la muger \*MS.  
 O bien segura ó bien muerta. <sup>destar.</sup>  
 Mira la amistad que debes  
 A mi padre, y es rraçon  
 Qu'en semejante ocasion  
 Ser honrrado amigo puedes.  
 Asegura su bejez  
 Con este rrigor piadoso  
 Siquiera, porque mi esposo  
 Pueda casarse otra bez.  
 Pues no le sirbe mi bida  
 No le enoje aqui do estoy,  
 Y pues muger no le soy,  
 Tener otra no le ynpida.  
 Descubrote este secreto,  
 De como ya estoy casada,  
 Porque beas cuan errada  
 Ba la rreyna en su conçeto.  
 fol. 9b. Porque quedara ofendido  
 Desta sospecha finigida,  
 !Ay Emilio, de mi bida!  
 Ya para sienpre perdido.

*Ardenio.*—¿Con Emilio estais casado?

*Nisida.*—¿Como? con Emilio, yo?  
 ¿Quien esas nuevas te dió?

*Ardenio.*—¿Tieneos el color turbado?  
 ¿No le acabais de nonbrar?

*Nisida.*—Hallome ella de tal suerte  
 Que quien hablo en mí, es la muerte;  
 Porque yo no puerdo hablar,  
 Pero ya que lo sabeis  
 De nuebo á esos pies me arrojo.

*Ardenio.*—Jente viene, alma, o me acojo,  
 De Dios anparado esteis. Base.

*Nisida.*—No hay quien amistad me guarde.  
 Como tu eres. caballero  
 Por una parte tan fiero,  
 Y por otra tan cobarde,  
 Que tengas pecho tan duro

4 This line and the seven following ones are stricken out in the MS.

Que mi boz no t'enterezca,  
Y porque un hombre se ofrezca,  
Busques la mar por seguro;  
Benguenme de tí los bientos  
Y con soplo rreçio y bario  
Hagan tu biaje contrario  
De lo que son tus yntentos,  
Y sin consideraçion,  
Por caminos mal seguros,  
Den en peñascos mas duros  
Que tu propio condiçion.

The subjoined scene, in which Vitelio finds his sister Nisida, upon the 'isla barbara,' immediately follows the passage quoted above.

*Sale Vitelio vestido de barbaro.*

fol. 10<sup>a</sup>. *Vitelio*.—O! si pudiese llegar  
De modo que no me biesen,  
Para que de mí no huyesen  
Y yo los pudiese hablar;  
Mas debieronme de ber  
Esta jente, no lo entiendo,  
Pues los honbres ban huyendo,  
Y m'espera la muger.

*Nisida*.—¡Ay qué salbaje tan fiero!  
Mas, ¿para qué es este estremo?  
¿Para qué la muerte temo,  
Si es la muerte la que quiero?  
Pues todo falta su fé,  
Y muestra contrario el fruto,  
Quiza hallaré en este bruto  
Lo que en un hombre no hallé.

*Vitelio*.—O yo traygo el seso oscuras,  
O esta le hurto la cabeça,  
O sacó naturaleça  
De una estampa dos figuras.

*Nisida*.—Amigo, ¿de qué te estrañas?  
Llegue tu coraçon fiera,  
Que ya beo por de fuera  
Lo que seran tus entrañas;  
Si á todos quita la vida  
Açerca á mí, tus pisadas,  
De quantas quitaste amadas, <sup>MS.</sup> quitas te a  
Quita aquesta aborrecida.  
No hay otro bien que te pida,  
Apresta tu braço fuerte,  
Pues la piedad de la muerte  
Es quitar presto la vida.

*Vitelio*.—¡Balgame Dios,! ¿qué hay aqui?

¿Es mi hermana la que beo?  
Ofendola si lo creo,  
Y si no lo creo, á mí.

fol. 10<sup>b</sup>. Que si ella es, da rruin yndiçio,  
Y si no ella, estoy loco,  
Y el daño seria mas poco,  
El estar yo sin juiçio.

*Nisida*.—¿No hablan en esta tierra,  
O porqué no me rrespondes?  
¿Porqué el rrostro de mí ascondes?  
¿Es porqué algun bien m'ençierra?  
¿Es porqué me rrepresenta,  
La ymagen de un buen hermano  
A quien me llebó un tirano  
Y mi desbentura \*aumenta? <sup>\*MS.</sup> Ausenta.  
Que eres su retrato fiel,  
Y pareçesle de arte,  
Que casi estoy por hablarte,  
Como si hablara con él.  
!Ay hermano de mis ojos!  
!Ay mi señor! ¡ay mi amigo!  
De mi ynosençia testigo,  
Consuelo de mis enojos.  
Bien sabes si guardo ley,  
Y si en mi lealtad se ençierra,  
Pues la rreyna me destierra,  
Celosa de mí y del rrey.  
Mientras bos y el rrey asentes,  
Dió aquestas traças traydoras;  
Hermano, ¿cómo no lloras?  
¿Cómo mis males no sientes?  
Mas ay! cómo ay pareçido (sic)  
Que ya del sentir me alejo,  
Pues como á hermano, me quejo  
A un barbaro sin sentido.

*Vitelio*.—No os quejais, sino á un hermano,  
Con rraçon de buestra pena  
Abraçadme, hermana buena,  
Llegue á mí ese pecho sano.

*Nisida*.—Ha! muerte, te pido yo,  
¿Qué braços no te pedí?  
Para que me maten, sí,  
Mas para abraçarme, no.

*Vitelio*.—Nisida, ¿porqué huys  
¿De Vitelio, os \*desbiais? <sup>\*MS.</sup> desbias  
¿Porqué de mí os apartais,  
Si á darme bida benis?  
Qué ¿hay en bos tanta paçiencia  
Que mi habla no os abona?  
Creed mas á la persona

Que al bestido y apariençia.

*Nisida*.—Creerélo sí, ¿porqué no?

Que tengo ya que dudar  
Si el cielo en tanto pesar  
Tal consuelo me enbia,  
Hermano del alma mia.

*Vitelio*.—Hermana de mis entrañas.

Concerning the other plays by one Sanchez or Juan Sanchez in the volume of *Comedias* (Tortosa, 1638) mentioned above, we have the opinion of Schaeffer that none of them were written by our author. There is a MS. in the National Library at Madrid, written in a peculiar hand, the letters long and vertical, by a copyist, probably of the last century, which is entitled 'El Cerco de Tunes y Gana de la Goleta por el Emperador Carlos Quinto.' This play, Schaeffer says, is entirely different from the one with the same title in the Tortosa volume. I have a copy of the Madrid MS. or rather of one of the Madrid MSS. for there are said to be two, though on inquiry, only one of them could be found. In my copy I find the following note:

"He mirado cuidadosamente la obra en la que segun La Barrera se han publicado el Cerco de Tunes de Miguel Sanchez y es inexacto esto: la comedia que con este título contiene es de Juan Sanchez; la he comparado con la que he copiado y es completamente distinta: la Isla Barbara la contiene el libro mencionado, pero la atribuye á Lope de Vega."

The MS. 'Cerco de Tunes' is quite worthless. It is decidedly a *Comedia de ruido*, of almost interminable length. It is called a *Comedia famosa* and the 'personas que hablan en ella' are as follows:

Marques del Basto.	Agustino.
Un legado del Papa.	Muley Hazen, Bey de
Conde del Sarno.	Tunez.
Alonso de Pita.	Algunos Moros.
Aloyno.	Aydino.
Zafer, moro.	Andres Ponce, Soldado.
General de Florencia.	Dos Tudescos, Soldados.
Andrea de Oria.	Duque de Alba.
Don Louis.	Barba roja
Carlos Quinto.	Saleco.
General de Nápoles.	Fátima, dama.
Federico.	Sinon, judio.

Tabaques.

#### PLIMERA JORNADA.

*Suenan dentro ruido de salva con artilleria.*

"Marinero. Amayna, que ya estamos en la tierra," etc.

After this short introduction of eight lines by a sailor, "Sale el Marques del Basto," and others, "y suenan ministriles, trompetas y atabales." The concluding lines of the play are:

*Emperador*.—Tiempo sera de partir;  
Dejemos los blandos ocios,  
Y vamos donde hemos de ir,  
Que tengo muchos negocios  
De importancia á que acudir.

*Muley*.—Parte, y el mundo sujeta.

*Emperador*.—Quedate, Rey, con Mahoma,  
Pues es el Dios de tu seta.

*Marinero*.—Toca á leva.

*Duque*.— Esta es la toma  
De Tunez y la Goleta.

Miguel Sanchez has been unhesitatingly classed among the followers of Lope de Vega by all writers on the Spanish drama, but a careful perusal of the two plays unquestionably his, proves to us conclusively that Sanchez was no imitator of Lope. In a very interesting review of Schaeffer's 'Geschichte des spanischen Nationaldramas,' in the *Deutsche Literaturzeitung* for January 9th, 1892, Professor Baist accords to Miguel Sanchez his true position in the history of the Spanish drama. He says:

"Miguel Sanchez, den auch Schaeffer unter die Nachfolger Lope's einreicht, obwohl ihm der bedeutende stilistische Abstand nicht entgangen ist, muss als einer seiner Vorgänger bezeichnet werden; seine beiden erhaltenen Stücke sowol, wie die Ausdrücke, in welchen Lope selbst in der 3. Silva des Laurel de Apolo von ihm spricht, stellen das für mich ausser Zweifel. Von diesen Gesichtspunkten aus wird eine eingreifende Umgestaltung in der Darstellung des früheren Dramas notwendig, etc."

The plays of Miguel Sanchez well deserve a new and critical edition, based on such MSS. and early prints as are known, which the writer of this is preparing, and hopes at no very distant day to publish.

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DR. EMERSON AND THE "GUIDE  
TO PRONUNCIATION."

THE remarks here offered have reference to the criticism, by Dr. O. F. Emerson, of the "Guide to Pronunciation" prefixed to the 'Webster's International Dictionary,' with my review of the same and his rejoinder, in MOD. LANG. NOTES for Jan., Apr., and Nov., 1892.

In treating of the vowels of a language in a thorough manner, the first thing to be done is to describe them as what they are in themselves, each in its own kind, independently of the graphic symbols used to represent them, and apart from their situation in particular words or syllabic combinations, and apart from variations they may undergo in quantity. As thus viewed, they are distinguished one from another by characteristic qualities perceived by the ear, and also by differences in the mode of formation by the organs.

Now we have, in Modern English, certain sounds which are customarily called "long vowels"; and certain others which are called "short vowels." And yet the so-called long, occurring as they sometimes do in unaccented syllables, become then actually short; as, the *e* in *legality* and the *o* in *oration*. The sound of the *e* is still specifically the same as in *legal*; and of the *o*, as in *oral*; though the shortening may cause a slight change of quality. The one is still called the long *e*; the other, the long *o*. It is also the case that the so-called "short vowels" are sometimes actually prolonged. The reason for the established use of the terms is that the so-called long are conceived as having a special congruity with long quantity; and the so-called short, with short quantity. In fact, the so-called long are capable of indefinite prolongation with ease and without change, while shortening beyond a certain degree brings with it a change of quality. On the other hand, any great prolongation of the so-called short tends strongly to what Dr. Rush calls a deformed pronunciation. The tendency of the one kind to actual length and of the other to actual shortness will, of course, take effect in the absence of contrary influences. It was perfectly proper to describe the one class of vowel sounds as "naturally long," and the other as "naturally short;" and it was quite in order to prepare

the way, by such careful definition, for a clear understanding of the sense of the terms as employed in the sequel. If Dr. Emerson would have authority for this use of terms, he may find "naturally long" employed, if I mistake not, in the sense as above explained on page 73 of the first edition of Sweet's 'History of English Sounds;' also on page 78 of 'Französische Phonetik,' by Franz Beyer, an able and scholarly work, highly commended by Paul Passy and others. The same phrase is used by Smart, and probably by other orthoëpical authorities, and, indeed, may be found in Latin and Greek Grammars.\*

The naturally "long" comprehend all, the "narrow" (or "primary") vowels together with the diphthongs; the "naturally short" are identical with the "wide." The wide form which Mr. Sweet finds as the initial element in what he calls the English long *i* is not, either naturally or actually, a long sound. Franz Beyer, on page 12 of the work above-cited, says it is the case in many languages, and specially in the English and the North and the Middle German, but not in the French, that length and shortness run parallel with narrowness and width, so that long vowels are narrow and short are wide; giving, as examples from the German, *Biene, bin; Schule, Schuld; über, üppig*; and of the English, *feel, fill; pool, pull*. And Mr. Sweet says, on page 9 of the work cited above, and on page 30 of the larger work by the same title, that long vowels tend to narrowness and short vowels to wide-ness. The physiological ground of this correspondence is not far to seek. In producing the narrow, there is a firm pressure of the sides of the tongue against the opposite parts of the organs; and release of this pressure for the wide. This makes prolongation easy and natural for the one, and not so for the other.

\*The terms "natural," etc., as applied to the quantity of vowels, have been, indeed, used with various significations: in some cases, inappropriately or superfluously, as it appears to me; in others, and this may be true of some of the instances above-cited, "original," or "originally" would express the meaning more fitly than "natural" or "naturally." By M. Beauzée, a leading French grammarian of the last century, the terms in question were defined as having reference to the physical laws that control the movements of the vocal organs, and tend to make certain sounds brief and certain others prolonged; which view is in full accordance with the explanation given in the "Guide to Pronunciation."

In proceeding to consider the sounds as associated with their symbols, it became necessary to distinguish from the several other sounds of each letter those which are properly called their "irregular long" and their "irregular short" sounds, and to direct attention to the established, phonetically abnormal, relationships between them, which stand forth as a singular and a prominent feature of the language. It is important to remember that the relations, just as we now have them, were involved in the old, the so-called English, rules for the pronunciation of Latin and Greek. Transmutation from the regular long to the regular short (or correlation between the two) may be observed in the Latin or Greek originals of English words; as, in *actus* compared with *agens*; *reductio*, with *redūco*; *conchssio*, with *concūtio*; *cēssio*, with *cēdo*—or it may appear in the formation of a new English from one or more Latin or Greek words; as, in *rēgicide* from *rex*, *rēgis*; or again, it may take place within the English itself; as, in *photōgraphy* from *photōgraph*. In all the earlier words of the language that have come down to us, the vowel sounds as we now have them are, to a greater or less extent, a development from a different earlier pronunciation; and it is in this way we are to account for the existence of the abnormal relations here in question. We know that the English vowel letters had originally the old Roman sounds; though a careful examination of the course of subsequent change makes it evident that the long and the short must even then have assumed the different qualities which we now distinguish by the terms narrow and wide. The long and the short *a* have both moved forward; the long *a* to the mid-front-narrow position; the short *a* not so far, and only to low-front-wide. The long *e* has moved from mid-front to high-front; while the short *e*, as mid-front-wide, remains nearly if not exactly what it was. The long *i* has been changed by diphthongation, or *guna*; while the short *i*, as high-front-wide, remains nearly if not exactly what it was. The long *o* remains mid-back-narrow, usually with the "vanish" in a higher position; while the short *o* has dropped a step lower. The long *u* has undergone diphthongation; at a quite early period it may have

been, and probably was, colored by French influence; while the short *u* has turned to a sound which I regard as of the mixed order, and which anyway has no direct relation to the long *u*. It has thus come about that the regular long and the regular short of the same letter are at present, in every instance, of a quite different quality. The difference is not a mere variation of narrow and wide: the two of each pair have come together from quite different positions of the organs. Yet they have become so associated by use and habit that to the common mind they seem to be the natural counterpart, each of the other. We have here a feature of the language that surely would demand attention in a Guide to Pronunciation.

The attempt of Dr. Emerson to defend the singular position which he had taken in regard to open and closed syllables is certainly lame, so far as the meaning can be understood. In such examples as *care*, *bare*, we find, applying the historical method, that the final *e* silent in this general class of words was originally sounded, thus making two syllables where we now have but one, and with the first of the two an open syllable. It was as having place in an open syllable that the sound of the vowel was determined; and the vowel has, in such words, remained long, not because but in spite of the fact that it now stands in a closed syllable. As for such examples as *hair*, *tear*, etc., the vowels in these were originally diphthongs, and therefore long, though in a closed syllable.

Dr. Emerson brings against the Dictionary, for discriminating between the vowel in *fern*, *bird*, etc., and that in *urn*, *word*, etc., the charge of setting up for a standard the opinion of orthoëpists in opposition to prevalent usage; though the paragraph which he quotes in part goes on to say, referring to the want of agreement in the pronunciation: "The unsettled usage makes such diversity allowable." The plan of the editors was not to dictate, or, except in clear cases, to lay down rules; but to state all the facts, or so far as by taking much pains they could ascertain them, both as regards present usage and the opinions of orthoëpists, and to leave every one, in view of these facts, to the guidance of his own judg-

ment. On the special point in question, they believed that there was a portion of the people for whose use the Dictionary was made who would desire to have the distinction noted; and that the number of these, together with their grade of culture and social position, was sufficient to warrant the accommodation to their preferences. On the question whether or not this method is "unscientific," we have, on the one hand, the dictum of Dr. Emerson, and, on the other the deliberate adoption of the method, not only by the editors of the 'International,' but by such acknowledged masters of lexicography as Dr. Murray and his coadjutors of the 'New English Dictionary.' It is not necessary to exaggerate the defects of the pronouncing dictionaries, or to re-echo the too common misrepresentation of their methods and aims, in order to lead people to welcome any properly conducted efforts, on the part of Dr. Emerson or Prof. Grandgent or others, to extend the knowledge of the actual facts. The discrimination, above referred to, of the two sounds is fully accounted for by the "historical development." The two have gradually approximated,—having had indeed originally four distinct starting-points,—and only within a comparatively recent period have the two become at all confounded. But the study of the historical development will help little in determining the present usage.

I would not deny that it may have become the fashion in some localities to substitute an *ah* sound for the short *o*. But, on putting the inquiry to several "competent observers," I found no one who regarded it as the generally prevalent custom. It is a deviation akin to that which Dickens has put into the mouth of one of his characters in the forms, *Gad*, *Lard*, *Jarge*, for God, Lord, George. That, in some of the replies to Mr. Grandgent's circular, the *o* was reported as unrounded is no way decisive on this point: an unrounded short *o* is not by everybody regarded as an *ah* sound.

As for *Mahomet* and *Mohammed*, I can see no good reason why, after I had said that not any notion of one of these forms, in English, as growing out of the other, had been either entertained or expressed, the imputation should still again be thrust forward, by inuendo with the help of misquotation. That the precise

form *Mahomet* owed its adoption, in both French and English, to the work of Mandeville, which was published simultaneously in both languages, I do not yet see any reason to doubt. The existence of earlier forms beginning with *Mah*, but otherwise different, makes rather for than against the supposition.

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#### SOURNÈTA:

*Mèste Règé è Moussu Laourèn.*<sup>1</sup>

MÈSTÉ Règé èra d'Aigamorta, qué sé trova proché dé la Mar qu'apèloun la Mar Méditerranéana, è Moussu Laourèn èra dé Sèn Laourèn qu'ès à un'aoureta d'Aigamorta.

Èroun dous ami intimé qué sé visitavoun souvèn. Iaviè lontèn qué s'èroun pa vis è Moussu Règé sé diguè, "Vai-t-en a Sèn Laourèn pèr véiré toun ami, Moussu Laourèn." Vèn, partis. Lou lon dé la routa saviè una

<sup>1</sup> The words of the story are written as they are pronounced to-day in the patois of the Canton of Sommières, Département du Gard, France. I have used *é* to indicate a sound between French mute *e* and the *è*, something approaching the Spanish sound of *e* in *que*, in *el*. The quality of the *é* in the patois differs slightly from the French *é*; *en* (accented) should be pronounced pretty nearly like *in* in the French word *intention*; *en* (unaccented) like *en* in the English word *enclosed*, only with a stronger sound of *n*.

To facilitate the reading of the story I will give a résumé of it in English: Two good friends are in the habit of visiting one another. Mr. Règé on his way to St. Lauren finding an eagle's nest, makes up his mind to get, if possible, an eaglet for his friend. Unfortunately the mother-bird sees him, and fastening her talons on him carries him out over the Mediterranean. The eagle drops him into the water, but although bruised he manages to keep afloat and calls for help. A boat comes to his rescue. The sailors, a superstitious set, think him a devil, and in order to appease Providence, decide to throw him overboard. Mr. Règé pleads for his life, and seeing that he has to be thrown overboard begs to be put into a cask. His prayer is granted, and the cask in course of time is washed ashore. Through the bungle Mr. Règé secures the tail of an ox that has come to rub his back against the cask. Terrified, the ox runs with all his might, dragging the cask towards his master's home. In entering the gate, he dashes the cask to pieces against the curb-stone, thus liberating Mr. Règé, who finds himself at his own door. His wife and children, and Mr. Lauren, who had come to console them, receive him with joy, and he relates to them his adventures. Thanks are returned to God for his marvellous escape, and as the cock crows the story ends. *Moral:* Let the world alone, and especially all bad people, because if you quarrel with them you never know what may happen to you.

nisada d'ègla din lous marécagé. Agué la curiosita dé l'ana véiré, ço qué és bèn éspaousa dé fairé, surtou quan sous ègloun soun din la nisada. Ié faisie péna, pa men, dé iana; mai, pèr satisfairé sa curiosita, è piot saviè pougu préné un ègloun pèr l'emporta à soun ami, Moussu Laourèn! Marchava, plan, plan, din la poou qué la mairé ié séguèssé, ço qué manqué pa pèr malur pèr él, pèr qué a mésuma qué s'aprouchava dé la nisada véi l'ègla qué caoufava sous ègloun. Aouiebè vougu vité sé révirá san qué l'ègla lou véguèssé, mai l'aguè vis, sor dé sa nisada, quita sous ègloun saouta sus lou paouré Moussu Règé, ié planta soun bè darriès lou coupé, sas arpias darriès lou quifou è l'emporta din lous èr. Moussu Règé sé créségué alor pèrdu, prégava lou bon Diou qué réssachèssé soun ama; l'ègla fasiè toujou soun camin è gagnava d'aou cousta dé la Mar. Quan séguè bèn avan sus l'aïga, diguè: "Ara lou foou lacha, siès prou ion dé la tèrra pèrqué sé nègué è coum'aco vendra pa pus té troubla." Lou laché è rétourné a sa nisada.

Lou paouré Moussu Règé toumbè dé tan naou din l'aïga qué s'amaluguè; pa men un paou après révenguè a él mèma è cridè, sécou! sé trouvé un batèou tou proché qué courriguè aou sécou. Quan arrivè a él, lous marin a sas granda surprésa véguèroun qu'èra un omé qué sé débatie din l'aïga; lou prenguèroun din sa barca. Él ié counté alor sas aventuras è couma l'ègla l'ayie empourta. Sus lou co, lou créséguéroun, mai ben lèou après sé lèva una tempèsta qué séguèroun menassa dé toutés péri. Alor diguèroun, és aquél omé qu'avèn prés enbé naoutré qué nen déou èstré la caousa, lou bon Diou ia prés desplési san douté, déou èstré caouqué fantomé, lou foou traïre à la mar è belèou la tempèsta sé calmara.

Lou paouré Moussu Règé entièdiè aquél lengagé, sé mès à ginoul a sous pè è ié diguè: "Mous chers ami, sièi un omé couma vaoutrés, vous ai racounta ce qué m'és arriva pèr mé trouva aici." Mai couma d'aoumai anava d'aoumai la tempèsta boufava lou vouguèroun pa pus créiré, l'arapèroun è coumencèroun dé lou lia pèr l'escampa din l'aïga. Él, quan sé véguè pèrdu è qué véguè qué ié fouiè passa, dis: "Mous ami, avès aqui dé boutas, fouramé dincuna è m'escamparés è belèou vendra caouca bon'ama qué mé sécourira." Cé qué

séguè di séguè fa, lou météguéroun din la bouta è lou jètèroun a la mar.

Mai lous paouré marin aguèroun pa devina, la tempèsta dévenguè dé mai en mai qué pu forta è podé pa diré cé qué arrivè, è pèr ieou éré tan balouta din la bouta, sus lous flo télamen en courou qu'èré una fés dé souta una fés dé sus qué m'amalugavè en mé tustan contra la bouta: pa men pèrdégué pa couneissensa è toujou prégave lou bon Diou qué m'envouïssé una bon'ama dé sécour. Saviè pa sus quanté poun éré, mé crésièi tout espouèr pèrdu, tou d'un co, couma la mar voumis tou cé qué flota sus sas aigas, venguè una vaga encara pu forta qué las aoutras è, vèn, jèta la bouta sus la tèrra. Ai diguèrè, ara siès pa pus sus l'aïga, métégué un dé mous iol a la bandounièra è régardavè aoutour dé la bouta. Tou d'un co, entendè marcha quicon couma una bèstia, è, pèr bonur mé troumpèrè pa, séguè un bioou qué venguè vèr la bouta, è, grata qué grataras; la bouta roulava, mé fasiè fairé dé virapas qué pa men m'anava pa, amaluga coum'ère. Tou d'un co, sa cuia sé trova contra la bandounièra; iéou, adréchamen, enbé moun dé la tirèrè dédin, l'envioulèrè a mous pounié enbé moun mouchouèr tanbèn qué pouguèrè. Véj' aici qué quan lou bioou sé séguè prou grata è qué sentiguè qué la couèta ténie, partis coum'un fol è courissiè tan vité qué pouiè. Iéou ténie toujou bon è disiè amenqué sa cuia sé dérabé enté qué ané amai tus, bèn qué séguèssé toujou bèn balouta. Couriguè coum'aco mai d'un oura è toujou de mai en mai. Quan n'en pouguè pa pus dé la fatiga prenguè lou camin pèr s'embarra. En intran din lou pourtaou dé soun mèstré intré talamen vité qué en viran lou cantoun d'aou pourtaou la bouta réboubmis contra lou bétarou qué iaviè ras d'aou pourtaou è, vèn, s'engruna. Za, iéou mé trouvèrè aqui, régardé tou dé suita, diguèrè, ou! és toun oustaou! è, su lou co, entendégué dé cri, dé plour qué sourtièn dé pèrtou, è, sans un moumen pèr prendré aléna, piqué è disé: "Ouvrisès." Ma fenna è nostés enfan qué plouravoun m'ouvrisoun è intrèrè. Toutés mé saoutèroun aou col, plen dé larma, jusqu'a Moussu Laourèn de Sèn Laourèn qu'èra vengu pèr lous counsoula.

Alor ié racountèrè vité toutas mas aventuras è tou cé qué m'èr'arriva. Avien péna a sé



rèndré a méura qué parlavé en d'aquéla granda vèrita. È enbé toutés rêmèrcian Diou dé m'avudré tan miraculousamen présèrva, toutas las larma sé changèroun en joï nen faguèn una gran fèsta qué durè io jour è a la fin chacun prenguè soun parti jusqu'a Moussu Laourèn qué partiguè pèr Sèn Laourèn é'iéou qué mé trouvavé tan fatiga prenguèré una candèla è m'anèré coucha è lou rèstan dé la famiia avan dé nen faïré aoutan, dounèroun un moucèl dé pan è caouc'aoulivas en d'un éstrangè qué sé trouvava aqui pèr èstré lou tèmouèn dé touta l'istouèra, è lou

*gal cantè è la sournèta finiguè.*

#### MORALA.

"Laisas lou moundé tranquilé  
È surtou lous michan gèn  
Pèrqué sé lous anas tracasa  
Savès pa dé qué poou vous arriva."

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#### SPANISH DRAMA.

##### *The Sentiment of honor in Calderón's Theatre.*

It is interesting to pursue the series of reasonings which Don Félix uses, even to fastidiousness, in order to support the sentiment of honor, without regard to the exacting sacrifices it imposes and the dire consequences it entails. The following dialogue between Doña Aurora and the youth will illustrate this point:

*Aurora.*—Pues, ¿qué disculpa teneis  
Para olvidaros así  
Hoy de mi honor y de mí?

*Don Félix.*—So que vos misma sabeis:  
Tener dos competidores.

*Aurora.*—No es disculpa esa bastante,  
No; que hasta hoy ningún a-  
mante  
Dejó el campo á sus temores.

*Don Félix.*—No es temor vil, el que fué temor  
noble.

And further on D. Félix, whose soul is a prey to love and jealousy, declares his readiness to surrender his lady to the mercy of the Prince:

*Don Félix.*—Pero, ¿qué es esto?  
¿Qué pretendes? ¿Qué procuras?

*Aurora.*—Defender así mi honor,  
Aunque ponga el valor duda,  
Que con esta espada puedo . . .  
Mas no corta por ser tuya.

*Don Félix.*—Esgrime contra mi pecho,  
La cuchilla, si procuras  
Vengarte; mas dame solo  
Tiempo para una pregunta  
Y respóndeme: ¿quisieras  
Sin honor á un hombre?

*Aurora.*—Nunca le viera.

*Don Félix.*—Por merecerse  
A tu casto amor le busca.

*Aurora.*—El entregarme, ¿era honor?

*Don Félix.*—Sí, que era obediencia justa.

The dénouement is happy, but this does not restrain the hero, dominated by the peculiar views which he held regarding honor, from a facile disposition to sacrifice the honor of a virgin and the cherished sentiments of her soul. This "man of honor" who has been offended feels an ardent desire for revenge and does not rest until he has satisfied his desire. In "El Purgatorio de San Patricio," Ludovico, who was slapped in the face by Filippo, expresses his indignation in an animated manner (Scene 3, Act i.):

Un tormento eterno  
Una desdicha, una injuria,  
Una pena y una furia  
Desatada del infierno.  
Ninguno para su gobierno  
Me llegue á impedir señor,  
La venganza, que el furor  
Ni á la muerte est sujeto,  
Y no hay humano respeto  
Que importe más que mi honor.

It is hard to imagine the web of subtleties in which some of Calderón's works abound, and to which were given the pompous name of sentiment of honor. In the play of intrigue, "Empeños de un acaso," D. Félix, with his mind full of anxiety and doubt, asks advice from Don Alonso respecting the two duels he has to fight, since he does not know which adversary he is to meet first.

*Don Alonso.*—Hablemos, don Félix, claro;  
En el primer lance ¿ha habido  
Algo que toque al honor?

*Don Félix.*—No, que ya os lo hubiera dicho.

*Don Alonso.*—Pues no siendo aquel primero  
 Empeño, empeño preciso  
 De *honor*, y el segundo sí  
 (Puesto que el segundo vino  
 De intento á desafiarnos  
 Y el haberos atrevido  
 A esto, ya es caso de *honor*:  
 Y aunque es verdad que á lo  
 mismo  
 Vino el otro, fué despues),  
 Así, D. Félix, os digo  
 Que, pues el caso no fué  
 De honor desde su principio,  
 El que se atrevió á llamaros,  
 Yá caso de honor lo hizo,  
 Y así debeis ir primero  
 Al segundo desafío.

The good man not only cares for his own honor but also for that of his relations and friends. Calderón's works offer numerous examples of this, but one may suffice. In the comedy, "Peor está que estaba" (Scene 1, Act i), the governor of Gaeta receives a mournful letter from his friend, D. Alonso, who tells him that his daughter has fled to join her lover, and says:

Mucho á sentir he llegado  
 Este infelice suceso  
 De don Alonso, y confieso  
 Que le estoy tan obligado  
 En acordarse de mí  
 En sus desdichas, que diera  
 Porque ampararse viniera  
 Este caballero aquí  
 Una rica joya; y juro  
 Al cielo que mi valor  
 Había de dejar su *honor*  
 De toda opinion seguro,  
 Porque es muy grande el empeño,  
 En que un hombre á otro se dispone  
 De tales desdichas dueño.

Having given characteristic specimens of Calderón's acute powers of analysis, we may proceed to a consideration of the sentiment of honor as he expressed and embodied it in his works. We have met with various persons placed in different spheres of life, belonging to different classes of society, more or less actuated by the sentiment of honor. One type is wanting in our author's works: the mother. Calderón could express vigorous sentiments and lofty thoughts, but he lacked the sweeter accents with which to sing of the tenderness

and love of a mother. The most salient types of his comedies are noblemen, strong, brave, endowed with great integrity of character, gallant, eager for glory, and above all, for honor,—and women who impress us as being very haughty, restless, debauched and stubborn as regards matters of honor. Seldom are we moved and stirred to tears. Calderón doubtless respected the mother too much to drag her into the arena of blood-thirsty men and women, or he left her out of his comedies in order not to spoil the dénouement of his plots in which the father and brother, in the desire to appease their offended honor, united their efforts to compel the woer to marry the girl, whether he cared for her or not. The prevailing idea in Calderón's comedies is to exalt and exaggerate the sentiment of honor above all other sentiments; love, jealousy, valor, friendship appear in second rank and as if bound to enhance and give lustre to the sentiment of honor. The father, the husband, the brother, the wife, the soldier, all entreat, threaten, fight and take revenge in order to redeem their honor, and they shun no sacrifice, no danger and no crime in order to achieve that purpose. All the characters in Calderón's theatre conquer their desires, quiet their passions and sacrifice their dearest interests to obtain the reparation of an offence or the rehabilitation of their honor. But Calderón's conception of honor was often directly at variance with that which religion and ethics sanction. He set himself the task of realizing a high ideal and as Don Eugenio de Ochoa says in his 'Tesoro del Teatro Español,' he wished to render homage and make sacrifices to the religion of his time, Honor, of which he attempted to be the apostle. All his *comedias de capa y espada* are so many expressions of that worship and idea.

Calderón conceived honor to be the moral character which results from a religious fulfilment of the duties which society imposes and public opinion sanctions. His characters not only suffer for their own and the faults of others, but for mere imaginative mistakes and often for utter nonsense. Man receives honor at his birth and he is to preserve it intact and defend it till he dies. Honor as it is here described disturbs and overwhelms the mind

of man, but Fabio in the comedy, "La Banda y la Flor," speaks thus:

Penas tengo, Señor, tengo honor,  
Y lloro porque le tengo,  
Que con pension tan cruel  
El alma el honor recibe,  
Que no vive bien quien vive  
Ni con honor, ni sin él.

This idea of honor is the result of Calderón's making public opinion the supreme judge in matters of honor, before which he sacrificed other precious qualities of character, against even religious and moral commandments.

Entirely different views did Calderón entertain when he wrote his *autos sacramentales*. But he himself saw that his idea of honor was wrong; as, when he says in "Pintor de su deshonra" (Scene 3, Act iii):

Mal haya el primero amen  
Que hizo ley tan rigurosa;  
Poco del honor sabía  
El legislador tirano,  
Que puso en agena mano  
Mi opinion y no en la mia.  
¡Que á otro mi honor se sujete  
Y sea (¡oh, injusta ley traidora!)  
La afrenta de quien la llora,  
Y no de quien la comete!  
¡Mi fama ha de ser honrosa  
Cómplice al mal y no al bien!  
¡Mal haya el primero, amen,  
Que hizo ley tan rigurosa!  
¡El honor que nace mio,  
Esclavo de otro? Eso no;  
¡Y que me condene yo,  
Por el ageno albedrío!  
¡Cómo bárbaro consiente  
El mundo este infame rito?  
Donde no hay culpa, ¿hay delito?  
Siendo otro el delincuente  
¡Que á mí el castigo me den.  
¡Mal haya el primero, amen,  
Que hizo ley tan rigurosa!

Such protests against the tyrannical laws which public opinion imposes are frequent in Calderón's drama, as, for instance, when D. Juan says in "El Maestro de danzar" (Scene 6, Act ii):

¡Oh, tirana ley, severa,  
De que el más honrado, culpas  
Que no comete, padezca!  
¡Quién te borrará del mundo,  
O ya que questo no pueda,  
Al honor y á la malicia  
Les trocaré las materias  
Del vidrio y el bronce, haciendo  
Que el honor de bronce fuera,  
Y la malicia de vidrio!

In the tragic comedy "A secreto agravio, secreta venganza" (Scene 3, Act i) D. Juan de Silva says:

¡Oh tirano error  
De los hombres ¡oh vil ley  
Del mundo! ¡Que una razon,  
O que una sinrazon pueda  
Manchar el altivo honor  
Tantos años adquirido,  
Y que la antigua opinion  
De honrado quede postrada  
A lo fácil de una voz;  
Que el honor siendo un diamante  
Pueda un frágil soplo (¡ay, Dios!)  
Abrasarle y consumirle,  
Y que siendo su esplendor  
Más que el sol puro, un aliento,  
Sirva de nube á este sol.

And in the eighth scene of the first act of "La devocion de la cruz" Crucio says:

¡Qué ley culpa á un inocente?  
¡Qué opinion á un libre agravio  
Miente otra vez; que no es  
Deshonra, sino desgracia.  
Bueno es que en leyes de honor  
Le comprenda tanta infamia  
Al Mercurio que le roba  
Como al Argos que le guarda.

In spite of the spirited declarations which these characters make, they allow themselves to be ruled by the very opinions which they detest. Thus, in "El Pintor de su deshonra" as well as in "La devocion de la cruz" and "A secreto agravio, secreta venganza," they shed their blood in expiation of the insults they have inflicted on others. Calderón solves the problem in a peculiar manner, as we learn from the way in which he speaks of the pernicious customs regarding matters of honor. In "A secreto agravio, secreta venganza" (Scene 6, Act iii) he says:

Yo no basto á reducir las  
(Con tal condicion vivimos),  
Yo mismo para vengarme,  
No para enmendarlas vivo.

All the characters in Calderón's comedies take revenge, if immediate satisfaction be not offered, or the reparation of a wrong be impossible. D. Gutierre in "El médico de su honra" says at the end of the play, before the king himself and calling upon him as a witness:

Los que de mi oficio tratan,  
Ponen, señor, á las puertas  
Un escudo de sus armas,

Trato en *honor*, y así pongo  
Mi mano en sangre bañada  
A la puerta; que el *honor*  
Con sangre, señor, se lava.

Even the chambermaid and lady clamor angrily for vengeance and blood to wash away the stain upon their honor, and, as Tamar says in "En los cabellos de Absalon," nothing can wipe out the stain, except

Sangre sí, que es buen jabón!

The high place conceded to the sentiment of honor, constituting it the mainspring of human action, is noble and exalted. In "El Purgatorio de San Patricio" (Scene 2, Act i) Ludovico says:

Porque es la última baja  
A que llega el más vil pecho,  
Poner en venta el honor,  
Y poner el gusto á precio.

And in "La Dama Duende" (Scene 12, Act ii),

Donde el *honor* es lo más  
Todo lo demás es menos.

Calderón declares that honor should not humiliate itself before, nor surrender to any other power on earth, a sentiment expressed in strong terms in "Amor, honor y poder," and in "Saber del bien y del mal." But to subordinate honor to pernicious laws sanctioned by a corrupt public opinion, to worship this sentiment of honor like an idol, is to derange the mind, to undermine the essential principles of ethics and the social fabric. Revenge and bloodshed do not re-establish blemished honor, nor do they make good an insult but rather engender new crimes.

The cases are rare indeed where tarnished honor can be purged without shedding blood, and these are the cases of the maiden who had to yield to force, and that of another girl who was surprised in an affectionate tête-à-tête with her lover. Both maidens become wives, and so the affairs end peaceably. The poet has not distinguished the cases in which innocent levity played a part, from those in which the maiden has deliberately despoiled herself of her virtue, and he represents the father and brother as striving at every cost to appease public opinion by compelling the lover to marry the girl, no regard being had to his character or whether he really loves her

or not. This mode of estimating honor is very common with Calderón and highly characteristic of the time in which he lived.

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## GERMANIC PHILOLOGY.

*Grundriss der Germanischen Philologie*, unter Mitwirkung von K. von Amira, W. Arndt, O. Behaghel, A. Brandl, H. Jellinghaus, K. Th. von Inama-Sternegg, Kr. Kälund, Fr. Kauffmann, F. Kluge, R. Kögel, R. von Liliencron, K. Luick, A. Lundell, J. Meier, E. Mogk, A. Noreen, J. Schipper, H. Schück, A. Schultz, Th. Siebs, E. Sievers, B. Symons, F. Vogt, Ph. Wegener, J. te Winkel, J. Wright, herausgegeben von Hermann Paul, ord. Professor der deutschen Sprache und Literatur an der Universität Freiburg i. B.—1. Lieferung. Mit einer Tafel. Strassburg: Karl J. Trübner. 1889, 256 pp. 8vo.

### II.—GESCHICHTE DER PHILOLOGIE.

DIE Geschichte der germanischen Philologie darzustellen war auf der einen Seite eine leichte, auf der andern Seite eine recht schwierige Aufgabe. Wir besitzen für den grösseren Teil der germanischen Philologie—von der Zeit der Reformation bis zum Ende der sechziger Jahre unseres Jahrhunderts—eine vorzügliche Darstellung in R. v. Raumer's bekanntem Buche.<sup>1</sup> Sodann hat Scherer die Wirksamkeit J. Grimm's im Zusammenhange mit der Entwicklung der germanischen Philologie in unübertrefflicher Weise geschildert.<sup>2</sup> In soweit war die Bahn geebnet. Bemerken wir ausdrücklich, dass Paul sich nicht begnügt hat, einen Auszug aus Raumer und Scherer zu geben oder nur die inzwischen erschienenen Schriften zur Geschichte der germanistischen Studien nachzutragen. Bei einem Philologen, der so selbständig denkt und in seinem Fache so gut bewandert ist, wie

<sup>1</sup> R. v. Raumer, *Geschichte der Germanischen Philologie* vorzugsweise in Deutschland. München 1870.

<sup>2</sup> W. Scherer, *Jacob Grimm*, 2. Aufl. Berlin, 1885. Diese kleine Schrift gehört zu Scherer's vollendetsten Werken. Sie ist überhaupt nach Form und Inhalt eine der besten deutschen Biographien.



Paul, ist es selbstverständlich, dass er über die Entwicklung seiner Wissenschaft sein eigenes Urteil hat, nicht nur den Ansichten anderer folgt. Die Schwierigkeiten lagen besonders in der Darstellung der letzten Epoche der germanischen Philologie, deren Anfang ich mit Paul in das Jahr 1868 setze. Mehr als ein Geschichtschreiber hat erklärt, dass es streng genommen unmöglich sei, die Gegenwart geschichtlich darzustellen. In der germanischen Philologie kommt hinzu, dass die Jünger dieser Wissenschaft, in Deutschland wenigstens, seit dem Kampfe um das Nibelungenlied oder die Nibelungenlieder sich ziemlich scharf in zwei Lager geschieden haben. Spielen dabei auch die Nibelungen jetzt nicht mehr dieselbe Rolle wie früher, so ist doch die Spaltung bestehen geblieben. Nehmen wir hinzu, dass Paul selbst von jeher zu den entschiedenen Vertretern der einen Richtung gehört, und diese Richtung selbst wesentlich beeinflusst und teilweise in neue Bahnen gelenkt hat, so wird es begreiflich werden, wenn bei dem Versuche, eine Geschichte der germanischen Philologie in der Gegenwart zu schreiben, gerade für ihn die Gefahr nahe lag, aus dem ruhigen Fahrwasser geschichtlicher Objectivität von subjectiven Strömungen fortgerissen zu werden. Gewisse Anschauungen und Vorurteile, Neigungen und Abneigungen, von denen er sich nicht frei machen konnte, haben ihm nur zu oft die Feder geführt. Das tritt z. B. in auffälliger Weise in der Beurteilung Scherer's S. 99f. und 119 hervor. Ich habe keineswegs darauf gerechnet, bei Paul eine enthusiastische Würdigung Scherer's zu finden, bin vielmehr gerne bereit, den Umstand in Anschlag zu bringen, dass der wissenschaftliche Meinungs-austausch zwischen Scherer und ihm in der Regel polemischer Art gewesen ist. Aber die Charakterzeichnung, welche Paul entwirft, ist dunkler gehalten, als ich sie selbst bei einem lang-jährigen Gegner Scherer's erwartet hätte. Man vergleiche Paul's Darstellung mit dem Nachrufe Erich Schmidt's im Goethe-Jahrbuch Bd. 9 S. 249-262 ff., oder mit einem der vielen Nekrologe (z. B. von Bechtel, W. Dilthey, Burdach, H. Grimm, Heinzel, Hewett, Martin, Joh. Schmidt, R. M. Werner), welche Erich Schmidt dort verzeichnet, oder jetzt mit dem

vortreflichen, von Eduard Schröder verfassten Artikel im 31. Bande der Allgemeinen deutschen Biographie (1890): man wird finden, dass Paul mit seiner ungünstigen Auffassung der literarischen Persönlichkeit Scherer's im Gegensatze zu allen andern steht; dass er der Einzige ist, welchem sich jede Lichtseite in Scherer's Beanlage und Wirksamkeit in eine Schattenseite verwandelt. Allerdings erweckt Paul's Darstellung den Eindruck, dass er Scherer nicht aus speciellem Groll oder aus Schulhass, sondern im Interesse der Wissenschaft tadelt, damit

„der Nutzen der reichen Anregungen, die von ihm ausgegangen sind, nicht durch den Schaden, den irreleitende Hypothesen stiften können, aufgewogen werde“ (S. 99).

Aber war es zu diesem Zwecke nötig zu behaupten, Scherer sei nicht dazu gelangt, „ein ausgereiftes und abgeschlossenes wissenschaftliches Werk zu schaffen“? Ich denke, auch ein Gegner Scherer's müsste seine Geschichte der deutschen Litteratur als ein wissenschaftliches, reifes und abgeschlossenes Werk anerkennen, auch wenn er in der Nibelungenfrage und vielleicht in mancher andren Frage anderer Meinung ist. Ebenso anfechtbar aber, wie diese absprechende Äusserung, ist fast jeder Satz in der Charakteristik, welche Paul von Scherer zu geben versucht hat.—Ein andres Urteil, das mir zeigt, wie wenig es Paul gelingt, den Vertretern anderer Richtungen gerecht zu werden, und wie weit wir noch von einer Einigung in Fragen der Geschichte und Methode unsrer Wissenschaft entfernt sind, betrifft Fick's Vergleichendes Wörterbuch. Der urgermanische Teil in Fick's Wörterbuch, welcher zuerst in der 2. Aufl. vom J. 1871, dann in erweiterter Form im dritten Bande der 3. Aufl. (1874) erschien, hat für die germanische Philologie eine Bedeutung, welche über die einer blossen Sammlung des altgermanischen Wortschatzes weit hinaus geht. Das Verdienst Fick's liegt vor allem darin, dass er die reconstruierende Methode zuerst in umfassender Weise in die germanische Sprachwissenschaft eingeführt hat.<sup>3</sup> Er ist der erste, welcher es unternom-

<sup>3</sup> Ich bitte hiermit meinen Aufsatz „Über Fick's Vergl. Wörterbuch“ im American Journal of Philology Bd. 12 (1891) S. 263 ff. zu vergleichen.

men hat, den urgermanischen Wortschatz systematisch wiederherzustellen; bestimmte Grundsätze zu finden, nach denen sich entscheiden lässt, ob ein Wort der urgermanischen Epoche angehört; ferner die Grundsätze festzustellen, nach denen die Lautform der urgermanischen Wörter anzusetzen ist. Ein erster Versuch, die Worte einer Sprache, die bis dahin unberührt vergraben lag, wieder ins Dasein zu rufen, wird immer auf einige Nachsicht rechnen dürfen.<sup>4</sup> Über die Grundsätze, nach denen zu entscheiden ist, ob ein germanisches Wort aus urgermanischer Zeit stammt, herrscht auch heute noch keine Übereinstimmung. Fick hatte—mit Schleicher—eine Scheidung des Germanischen in Nordisch und Deutsch angenommen und demgemäss diejenigen Worte, welche er in beiden Abteilungen nachweisen konnte, dem germanischen zugewiesen. Beim Abschlusse der 3. Aufl. seines Wörterbuches (Bd. 2 S. 794) erklärte er aber, dass er, hätte er die Arbeit noch einmal zu machen, jedenfalls die besser begründete Scheidung Müllenhoff's in Ost- und Westgermanisch zu Grunde legen würde. Müllenhoff's Ansicht wird jetzt wol von den meisten Germanisten geteilt; andere halten auch jetzt noch Schleicher's Ansicht aufrecht. Vom Standpunkte der Wellentheorie J. Schmidt's aus kann man die eine Ansicht annehmen, ohne die andre völlig zu verwerfen. Eine Einigung ist in diesen Fragen auch jetzt noch nicht erzielt und war es noch weniger damals, als Fick die vorige (3.) Auflage seines Wörterbuches schrieb. Im Einzelnen lässt sich an den von Fick aufgestellten Grundformen gewiss manches aussetzen. Fick selbst ist sicher nicht der Meinung gewesen, seine Arbeit sei von Irrtümern frei oder nicht der Weiterbildung fähig. Er hat die im Jahre 1871 von ihm gegebene Darstellung nach drei Jahren in eine durchaus verschiedene Form gegossen. Er hat zwei Jahre später (Bd. ii S. 792 ff.) viele Berichtigungen und Nachträge zu der umgearbeiteten Auflage veröffentlicht. Seitdem sind bis zum Erscheinen der ersten Lieferung von Paul's Grundriss dreizehn Jahre

<sup>4</sup> Es gilt auch hier, was F. A. Wolf (Prolegomena p. clxviii) in andrem Zusammenhange bemerkt:

"Primi conatus, tales res ad praeceptionem artis revocandi, adeo sunt difficiles, ut summis ingeniis in iis labi liceat, quae uno saeculo post vix tirones impune nesciant."

vergangen, in welchen gerade auf dem Felde, welches Fick zu bebauen angefangen hat, viel gearbeitet ist. "Fehler" in Fick's Grundformen und in dem von Fick benutzten Material zu finden ist heute leicht. Ein unparteiischer Geschichtschreiber aber sollte Fick's Werk und den Fortschritt, welcher in seiner Betrachtungsweise liegt, nicht nach dem Standpunkte unsrer heutigen Kenntniss beurteilen, sondern nach dem Standpunkte der germanischen Philologie zu der Zeit, als das Wörterbuch erschien. Er sollte ferner von der Höhe der Gegenwart nicht nur auf Fick's "Fehler" herabblicken, sondern auch der Anregung und der Fortschritte gedenken, welche Etymologie und Grammatik in ihren Anschauungen und ihrer Methode dem Werke Fick's verdanken. Besonders sollte in einem Grundrisse, der in das Studium der Germanischen Philologie einführen will, auf den Wert der Reconstruction von Grundformen hingewiesen werden, sowie auf die Bedeutung, welche Fick's Wörterbuch dadurch gewonnen hat, dass es den gemeingerman. Wortschatz systematisch auf Grundformen zurückführte. Dies war um so wünschenswerter, als Anfänger, für die doch der Grundriss in erster Linie bestimmt ist, in der Regel zu unerfahren sein werden, um die Eigenart des Fickschen Werkes gegenüber den nach Art der Schullexika oder Fremdwörterbücher angelegten etymologischen Wörterbüchern zu würdigen. Sehen wir, wie Paul diese Anforderungen erfüllt. Er charakterisiert den urgermanischen Teil von Fick's Wörterbuch mit den kurzen Worten (S. 129):

"Darin ist auch der Versuch gemacht, den gemeingermanischen Wortschatz zusammenzustellen, aber nicht nach richtigen Grundsätzen und mit Einmischung vieler Fehler."

Um dies unfreundliche, absprechende Urteil zu verstehen, müssen wir uns wol erinnern, dass Fick sich mehrfach (z. B. Gött. gel. Anz. 1881, S. 1418 ff. und 1883, S. 584) gegen die Principien der von Paul und seinen Freunden vertretenen Richtung ausgesprochen hat. Paul hielt es unter diesen Umständen wahrscheinlich für seine Pflicht, dem Schaden, welcher durch Fick's Ansichten der Wissenschaft erwachsen könne, entgegen zu wirken. In dieser wohlwollenden Absicht übersah er

die bahnbrechende Bedeutung des Fickschen Werkes und den Einfluss, welchen Fick's Vorbild allmählich auch auf die Methode der junggrammatischen Schule (man denke nur an die vielen beiläufigen Reconstructionen urgermanischer Wörter in Kluge's Etymologischem Wörterbuch) gewonnen hat.<sup>5</sup>

Auch sonst bin ich oft genug in der Lage, dem Urteile Paul's in Bezug auf die Geschichte der germanischen Philologie seit Lachmann und die Geschichte der vergleichenden Grammatik seit Schleicher nicht beistimmen zu können. Alle Fälle dieser Art zu verzeichnen und meine abweichende Auffassung Paul gegenüber zu begründen, würde mehr Zeit und Raum erfordern, als mir für diese Anzeige zu Gebote steht. Ich beschränke mich darauf, nur noch dies und jenes beispielshalber zu besprechen.

Die Geschichte der neueren vergleichenden Grammatik wird von Paul (S. 121-123) nur bis zum Jahre 1876 näher betrachtet. Mit den beiden Aufsätzen Brugmann's im 9. Bde. von Curtius' Studien schliesst er ab, um für die folgende Zeit nur noch eine Reihe von Namen zu erwähnen. Man sieht aber nicht recht, weshalb dem Leser genauere Auskunft über die Arbeiten seit dem Jahre 1876 vorenthalten wird. Es hätten sich viele wol ganz besonders für die jüngsten Fortschritte in der vergleichenden Grammatik interessiert. Allerdings mangelte es im Jahre 1889 an einer umfassenden Vorarbeit für die geschichtliche Betrachtung der letzteren Jahre, und vielleicht war es Paul nicht möglich, hier aus eigenen Mitteln genügende Auskunft zu geben. Was immer Paul's Gründe gewesen sein mögen, über die jüngste Zeit so kurz hinwegzugehen und sie so zu sagen als einen Anhang zu Brugmann's Untersuchungen zu betrachten, die "einen gänzlichen Umschwung in den Anschauungen über den idg. Vocalismus hervorriefen":<sup>6</sup> der

<sup>5</sup> Die genannte Stelle ist nicht die einzige, an welcher Fick bei Paul zu kurz kommt; z. B. ist Fick's Schrift über die griechischen Personennamen, die den Nachweis führt, dass das germanische System der "Vollnamen" und "Kurznamen" aus der arischen Ursprache stammt und eine geordnete Übersicht der altgermanischen Namen gibt, in der Literatur S. 129 übergangen. Nach Paul's Meinung ist auf diesem Gebiete nicht zusammenhängend und methodisch gearbeitet.

<sup>6</sup> Dem gegenüber niegt Brugmann dazu, die Fortschritte der neueren Sprachwissenschaft in erster Linie aus der Ver-

Recensent kann sich begnügen, darauf hinzuweisen, dass jetzt in Bechtel's vortrefflichem Buche "Die Hauptprobleme der indogermanischen Lautlehre seit Schleicher" (Göttingen, 1892) für die wichtigsten Fragen der Lautlehre—und beiläufig auch der Wortbildungs- und Formenlehre—eine Darstellung vorliegt, welche die Geschichte der vergleichenden

bindung der Detailforschung mit der Sprachphilosophie, die wir nach seiner Meinung vornehmlich Paul verdanken, herzuleiten. Wie ein artiger Fangball fliegt so das Verdienst um Begründung einer neuen Epoche zwischen Paul und Brugmann hin und her. Beide sind offenbar der Meinung, nur im Interesse der Wissenschaft und der Lernenden zu handeln. Vielleicht wäre es aber dem Lernenden auch nützlich, zu erfahren, dass diese Auffassung mehrfach (z. B. in Bezenb. Beitr. 11, 237 ff.) Widerspruch erfahren hat. Ich meinerseits glaube nach wie vor, dass wir das neue Vocal-system nicht den Untersuchungen eines oder zweier Gelehrten oder einer einzigen Schule, sondern der gemeinsamen Arbeit mehrerer Schulen oder, wenn man will, Richtungen und einer beträchtlichen Anzahl von Forschern verdanken. Der Fortschritt der sogenannten "vergleichenden Grammatik," genauer der historisch-vergleichenden Sprachforschung (im Unterschiede von der allgemein-vergleichenden Grammatik) beruht nach meiner Meinung 1. darauf, dass die Reconstruction der vorhistorischen Epochen seit Schleicher und Fick immer nachhaltiger betrieben ist, und dass die Methode der Reconstruction (die beiläufig bemerkt, in Paul's Principien der Sprachgeschichte nicht zur Sprache kommt) immer mehr an Sicherheit und Feinheit gewonnen hat; 2. auf der engeren Verbindung der vergleichenden Forschung mit der Philologie der einzelnen Sprachen, und zwar nicht nur in der Grammatik, sondern auch in der Textkritik, Metrik, Inschriftenkunde, Literaturgeschichte, Altertums-kunde. Je genauer ein Sprachforscher mit den Ergebnissen und der Methode der Philologie namentlich in denjenigen Epochen welche unmittelbar an die vorhistorische Zeit grenzen, bekannt ist, um so mehr Aussicht hat er, förderliche Resultate zu gewinnen; 3. Einen gewissen Anteil an den neueren Resultaten mag man auch der Sprachphysiologie und Sprachphilosophie zugestehen. Doch wird von vielen namentlich die Bedeutung der letzteren überschätzt. Die meisten Lehren der sprachlichen Principienwissenschaft sind unmittelbare Abstractionen aus den Ergebnissen und der Methode der historisch-vergleichenden Grammatik. Sie existierten in letzterer bereits und wirkten als Beispiele für die Methode, ehe sie zu einem System zusammengestellt wurden. Die Ansicht z. B., dass die Analogie im Sprach-leben eine grössere Rolle spiele, als man früher annahm, stammt nicht aus der Psychologie, sondern ist ein Resultat der historischen Grammatik, das sich zuerst bei der Erforschung der slavischen, germanischen, romanischen Sprachen herausstellte, dann aus der sogenannten neueren Philologie auf die klassische und indische Philologie übertragen ist. Die eifrigen Vertreter der Principienwissenschaft nehmen der historisch-vergleichenden Sprachforschung ihren Korb mit Früchten ab, sortieren die Früchte und reichen den Korb mit der Bemerkung zurück, wir könnten erst bei ihnen lernen, was eine Frucht sei und wie sich Früchte gewinnen lassen.

Grammatik bis zur Gegenwart führt und auch dem Germanisten reichlichere und richtigere Auskunft gibt, als der Abschnitt in Paul's Geschichte, mit dem wir uns hier beschäftigen. Man beachte z. B., wie Paul das Palatalgesetz—das allerdings nicht in der junggrammatischen Schule gefunden ist—mit Stillschweigen übergeht. Es wird nach seiner Darstellung scheinen, als gehöre dies Gesetz in die "lange Reihe von Arbeiten" (S. 123), welche auf Verner und Brugmann folgten. Und doch ist das Umgekehrte der Fall: *Brugmann's Nasalis sonans ist erst mit Hilfe einer Erkenntniss gewonnen, welche ihrerseits dem Palatalgesetze verdankt wird.* Verner liess auf seinen bekannten, in die Entwicklung der germanischen und der vergleichenden Grammatik tief eingreifenden Aufsatz "Eine Ausnahme der ersten Lautverschiebung" unmittelbar einen zweiten kürzeren Aufsatz "Zur Ablautfrage" (KZ. 23, 131 ff.) folgen. Der letztere schliesst mit den Worten:

"Dieser Umstand . . . führt entschieden zu der Annahme, dass . . . diese *Zweiteilung des a* mindestens für das Germ. eine ursprüngliche war. Ob sie aber ihre Motive in früheren Sprachumständen hat oder bis in die indogermanische Periode hinaufreicht, das ist eine Frage, die einer näheren Untersuchung wert ist."

Aus Verner's eignen Mitteilungen (Literar. Centralblatt, 1886, Sp. 1707 ff.) entnehmen wir, dass der letztere Satz einen Hinweis auf das Palatalgesetz enthält. Auf Grund des Palatalgesetzes<sup>7</sup> war Verner zu der Ansicht gelangt, dass die im Germanischen vorliegende "Zweiteilung des *a*" aus der arischen Ur-

<sup>7</sup> Dass das Palatalgesetz auf den Schultern des Verner'schen Gesetzes stehe, wie neulich Möller in der Zeitschr. f. dt. Philologie, Bd. 25, S. 367 annimmt, ist nicht richtig. Daraus, dass Verner dem Problem der Palatale erst näher getreten ist, nachdem er sein Accentgesetz gefunden hatte, folgt kein unmittelbarer Zusammenhang der beiden Theorien. Aus Verner's eigenen Worten lässt sich schliessen, dass ihm bei der Untersuchung der Palatale Ascoli's Resultate mindestens ebenso förderlich waren, wie das germanische Accentgesetz. Ferner ergibt sich aus Verner's Darstellung, dass Thomsen das Palatalgesetz in einer Zeit gefunden hat, wo ihm Verner's Gesetz noch nicht bekannt war. Es sei mir erlaubt, hinzuzufügen, dass mir zu der Zeit, wo ich das Palatalgesetz fand (Sommer, 1876), zwar das 1. Heft des 23. Bdes der Kuhn'schen Zeitschrift mit Hübschmann's Aufsatz über die Stellung des Armenischen, aber noch nicht das 2. Heft jenes Bandes mit Verner's beiden Aufsätzen vorlag.

sprache stamme. Seiner Ansicht nach sollte sich an seinen zweiten Aufsatz eine Abhandlung Thomsen's anschliessen, die es sich zur Aufgabe machte, aus den indoiranischen Palatalen den Beweis für die ursprüngliche Mehrheit der *a*-Laute zu erbringen. Bekanntlich knüpfen nun aber Osthoff's Aufsatz im 3. Bde von Paul u. Braune's Beiträgen und Brugmann's Arbeiten im 9. Bde von Curtius' Studien gerade an den Schlusssatz in Verner's zweitem Aufsatz an. Das junggrammatische *a*<sup>1</sup> und *a*<sup>2</sup> ist in letzter Linie durch das Palatalgesetz hervorgerufen, wenn auch weder Osthoff noch Brugmann zu der Zeit, wo sie ihre Aufsätze veröffentlichten, das Palatalgesetz selbst bekannt war.

Die Müllenhoff-Curtius'sche Theorie von der gemeineuropäischen Existenz des *e*-Lautes, die einen der wesentlichsten Fortschritte in der vergleichenden Lautlehre bildet und für die heutige Ansicht von der gemeinarchaischen Existenz des *e* die nächste Vorstufe bildet, finde ich in Paul's Geschichte nirgends erwähnt. Er beachtet überhaupt die allmähliche Ausbildung der heutigen Auffassung des Vocalismus zu wenig und reicht schliesslich allgemeinen Grundsätzen da die Palme, wo historische Thatsachen den Sieg erfochten haben. Man gewinnt aus seiner Darlegung den Eindruck, die älteren Sprachforscher (die Männer der "alten Methode") hätten besonders darin gefehlt, dass sie verschiedene Behandlung des gleichen Lautes ohne ersichtlichen Grund annehmen; sobald diese Anschauung überwunden war, hätten wir die neue Methode und damit das neue Vocalsystem erhalten. Merkwürdig nur, dass wir trotzdem alle auch heute noch in vielen Fällen verschiedene Behandlung desselben Lautes in einem und demselben Dialekte ohne ersichtlichen grammatischen Grund zulassen. Z. B. in nhd. *keck*, *kommen*, *Köder*, *Kot* mimmt jedermann ohne Bedenken Wandel desselben *qu* in *k* an, welches in *Quecksilber*, *quellen*, *Qual* als *qu* weiter besteht. Stehen wir also alle noch auf dem Boden der "alten Methode"? Es wäre um die Ergebnisse der neueren Sprachwissenschaft schlecht bestellt, wenn sie keine bessere Stütze hätten, als den Satz von der Ausnahmslosigkeit der Lautgesetze, und wenn sie mit diesem Satze ständ-



en und fielen. Die Theorie der Spaltung des *a*-Lautes in europäisches *a*, *e*, *i*, ist aufgegeben, seit man im Indischen und Iranischen die Spuren des ursprünglichen *e* nachgewiesen hat und seit man erkannt hat, dass *o* als Ablaut zu *e*, nicht zu *a* gehört, dass also die Annahme eines ursprünglichen *o* mit der des ursprünglichen *e* Hand in Hand geht. Was Paul "neue Methode" nennt, ist eine veränderte Anschauung wesentlicher Fragen der indogermanischen Sprachgeschichte, die sich auf eine Reihe neuer historischer Einzelbeobachtungen und Entdeckungen stützt, deren Ergebnisse allerdings die Methode der historischen Sprachforschung erheblich beeinflussen. Ich brauche dies im Einzelnen nicht weiter auszuführen, sondern kann auf Bechtel's vorhin genannte Schrift verweisen, in welcher klar und sachgemäss dargestellt ist, wie die historische Sprachforschung Schritt für Schritt zu der heutigen Auffassung gelangt ist.

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#### GERMANIC ORIGINS.

*Germanic Origins. A Study in Primitive Culture.* By FRANCIS B. GUMMERE, Ph. D., Professor of English in Haverford, College. New York: Charles Scribner's Sons, 1892. 8vo, pp. viii, 490.

THIS is no cheap and servile compilation, but perhaps the most comprehensive work in its own field which has been done in our country. It is a delicate and difficult task to deduce from the intricate complex of modern customs, laws and beliefs among the Germanic peoples, those whose roots strike down into a common antiquity. Many popular and presumably ancient customs are reported only in recent years. To be sure, the much-debated Tacitus is ever with us, a writer has the solid work of such investigators as Grimm and Müllenhoff as a basis for his conclusions, and the new 'Grundriss' of Paul has systematized a great amount of material, but to bring out of many conflicting and obscure testimonies, a clear and attractive presentation of the original German character, demands an intimate and sympathetic knowledge of the original sources, and

a mastery of the voluminous writings of the many scholars who have labored in this field, joined to independent judgment and fineness of literary touch,—and these, in short, are the qualities which Professor Gummere has brought to his task. Of course the outlines have to be broad, but the generalizations arrived at are firm-grounded and instructive. We see our "typical ancestor" in his redeeming qualities and his vices, and get a fairly definite idea of the genius of his customs and laws. Not without some degree of conscious pride does one find here delineated that ancestry which made bravery in war and unswerving loyalty to obligation its highest ethical ideals, and cowardice and treachery the unspeakable offences. Our Germanic peoples need no Lion Monument, with its *Helvetiorum fidei ac virtuti*, to tell the world what have ever been their two chief virtues. We catch, to be sure, other pretty clear glimpses of a less ideal ancestor, with an unlovely heathen predilection for horse-flesh, not yet free from his Indo-European legacy of human sacrifice and horrible dedications of victims, an ancestor who was not unacquainted with the exposure of infants and cruel treatment of the aged, and whose love and wooing of woman are some degree from the romantic stage. The existence of slavery, with its adjacent barbarities, the voluntary death of wives at the funeral of their husbands, the prominence which stealing always played in social life (not sufficiently brought out by our author), add no roseate glow to the picture, but belong to our legitimate knowledge of "the rock whence we are hewn, and the pit whence we are digged." In arriving at conclusions, there is no lack of candor, or shirking the task involved, and in this handling of what is so often refractory material, the writer shows himself a true "lore-smith," who is not inferior to the demands of his craft. Prof. Gummere's charm of sprightly and sparkling style is altogether commendable, and is in grateful contrast to the "bright" ineptitudes of a certain manual of literature with which one is familiar. The erudition which impresses one is, after all, concealed, and has been absorbed, assimilated, and made the writer's own. A wealth of allusion is used without ostentation.

The book is informed throughout with an element which makes one feel that it was written on American soil; New Jersey and the Table Lands of Asia, Gregory of Tours and Whittier encounter one another in pleasing association. The day is still to be hoped for which shall fully recognize the fact (so brilliantly taught by our Lowell!) that a severe and minute scholar can at the same time be the possessor of an effective literary style. What is better in its way than this:

"This German woman, who doubtless had a plenty of rough household virtues, with her vigorous barn-yard brood of children, passed into history as a sort of Cornelia or Lucretia, ruling an ideal family, where the daughters all look rosy and firm of flesh, and spin, and sing ballads about Arminius, with a shy, downward look when a certain brave young warrior of the next village is mentioned in domestic conversation, and where the sons hurl lances and speak tumultuous truth" (p. 135)?

For compactness of phrase we commend, "Barley had for the German three distinct merits: it grew quickly, needed little care, and furnished an intoxicating drink" (p. 130); with a proper warmth the writer speaks of "that bit of historical horse-play, the theory of a *jus primae noctis*" (p. 287). We encounter also a generous enthusiasm for the great workers in the Germanic field, with which one is hardly prone to quarrel, even when it makes original with Grimm (p. 382) the inevitable suggestion of resemblance between the interior of a Gothic church and a forest. (Compare this passage relating to Cologne Cathedral, from Georg Forster's 'Ansichten vom Niederrhein etc. im April, Mai und Juni 1790':

"In ungeheurer Länge stehen die Gruppen schlanker Säulen da, wie die Bäume eines uralten Forstes; nur am höchsten Gipfel sind sie in eine Krone von Aesten gespalten, die sich mit ihren Nachbarn in spitzen Bogen wölbt, und dem Auge, das ihnen folgen will, fast unerreichbar ist").

The general guardedness of statement is particularly grateful in a field which has suffered above all from loose and imaginative generalizations. A fair inference from the statement on p. 3 in regard to the beginnings of rhyme in Anglo-Saxon Poetry, would be that rhymed form, "the romantic element" in our modern

versification, owes something to what passes for rhyme in early Anglo-Saxon monuments. There is certainly nothing particularly original or ultimate in the rhyme-facts which we meet in Old English, or Norse, or Keltic, and it has all very little bearing upon our historical poetical forms, whose line of descent ought not to be confused with occurrences whose influence has quite passed away. There is too much tendency to deduce laws where they do not prevail. End-rhyme is not a native feature in Anglo-Saxon Poetry, on Kluge's admission. As to sectional, grammatical, and suffix rhyme, the facts collected bear but little weight, and they played a small part in the English consciousness. Much of that which Kluge brings together (*Beiträge*, ix, 422ff.) may be set down to accidental coincidences (the number of separate vowel-sounds is not so great as to surprise us when they occasionally agree) and other facts are sufficiently explained by the alliterative principle. Certain necessary consequences of the laws of embellishment naturally lead into rhyme, and make the latter a part of poetic technique. These were at work in classic Latin times, as shown by Wilhelm Grimm,<sup>1</sup> but their full development is shown in late Latin, Norse, Arabic and Chinese, for instance, and no one would think of connecting all these. The rhymed and numbered Latin church hymn is a thoroughly established fact by the fifth century, and its diffusion and potency throughout the centers of learning fully accounts for the fixity of rhymed and accented verse in the literatures of Europe. The more elaborate developments of form have to be considered with especial reference to Provence and the north of France, if we have not also to reckon with Arabic influence through the Moors in Spain upon the Provençal poets in the fuller establishment of rhymed form,—as stoutly maintained by Sir William Jones, Draper, and Coppée. This is far enough from being admitted by modern scholarship, but offers some inviting suggestions for fundamental investigation. Some acknowledgement is also due the Arab-Moors in the development of our fruits and vegetables (p. 51). There is not sufficient discrimination in the ambiguous term "mark," which

<sup>1</sup> 'Abh. d. Berl. Akad.,' 1851, pp. 627-686.

is used in close collocation to mean the old "border" (p. 54) and the more mediæval "common" (p. 50, cf. Stubbs 'Const. Hist.,' 19).

Much good translation from 'Beowulf' is given; perhaps occasionally its word-for-word fidelity to the original makes it about as hard for the average reader to construe as the latter would have been. The versions from the 'Nibelungenlied' are not in all respects fortunate. Why the younger, monotonous modification of the Nibelungen-strophe has held so largely the field against the original, with its irregular and lightly-balanced modulations, and its refluant *Langzeile* at the end of the fourth line, like the rolling out of an augmented breaker after a succession of minor surges, has never been sufficiently clear. The Nibelungen-strophe bears something the same relation to Uhland's favorite measure, that a symphonic movement, played with imagination, does to a popular march. Likewise is it to be regretted that the normal feminine ending of the first half-verse is ignored in two consecutive stanzas (p. 303) in favor of a form which it would be difficult to establish. In reading the chapters on the Worship of the Dead, of Nature, and of the Gods (xii-xiv), there is a feeling that there is some intermixture of material. A fuller account of the celebration of the great heathen feasts would have been gratefully received. Usener's important discussion of Christmas seems not to have been made use of. More care might have been employed in reading the proof of Latin quotations. *Utuntur* (Tac. 'Germ.' 5) appears wrongly as a subjunctive (p. 213); on p. 442 *his* is printed for *hos*, and *cremebant* for *cremabant*. Naturally many more or less interesting parallels are suggested by the material brought forward, yet there can be, on the whole, only praise for the self-restrained and judicious manner in which Gummere has exercised his duty of selecting. He well maintains, for instance (p. 134), that the dignity of woman and her share in her husband's state, though largely due to church and chivalry, is not entirely without grounds in a remoter past. There is, of course, much quotable material from the lower grades of old German literature illustrating many cases of the manifest deter-

mination of the wife to have the mastery, which could properly have been alluded to. In the citation of the burial of horse and chariot with the dead chieftain (p. 318), there might be a possible appropriateness in comparing the burning of a life-sized horse and cart, made of framework and paper, with the dead in China; no sight is more familiar on the streets of Peking. The general sacredness and portentousness of the *wagon* and its parts in Germanic belief would repay further study, by the way. As to the potency of the dead in this life (p. 353) there is an undoubted survival into modern times in the burglar's tradition that a candle held in a dead hand renders one invisible. Grimm ('D. M.,' "Aberglaube," 849) records the belief that a night robbery is made safe by leaning against the house-door a stolen *leichenmass*, whatever that may precisely signify. The calling of a troll by name at once suggests Grimm's household legend of *Rumpelstilzchen*. Further cases of burial of living animals (p. 463 ff.) can be cited. Compare the belief in the Chemnitz region that permanent fair weather is secured by immuring a living cock, or that of the Harz, that a blind dog buried alive inside the stable door has beneficial results upon the cow ('D. M.,' 755). Certain essential features of primitive Germanic character could have been made more of: hospitality, generosity, the childish admiration of hoarded wealth in its most concrete forms, melancholy, the absence of wit (replaced by blunt blustering),—these are some things which offer an abundance of material above what seems to have been used. However, the book stands on its solid merits, and shows us again and again how little we can interpret the spirit of our own literature and history (or, indeed, even our most deeply-grained personal practices and superstitions) merely in the light of modern times. After all, national character must be developed along the line of manifest national adaptation. Felix Dahn well says in his recent autobiography (2, 40 ff.):

Die Menschheit erscheint nur in den geschichtlichen Völkern, und die richtige Unterordnung des Einzelnen unter diese Allgemeinheit geschieht *nur* durch den innigsten Zusammenschluss mit je der Besonderheit des Einzelnen. . . Also ist der Patriotismus nicht

ein 'barbarisches Vorurtheil' (Goethe), sondern die gesunde, die berechtigte Bethätigung des Individualismus gegenüber einerseits der zerfahrenen 'Allmenschheit,' dieser verkehrten Luftspiegelung des Wirklichen, andererseits der Selbstsucht des nur seine nichtige Person liebenden Einzelnen. . . Der richtige Ausdruck des Kosmopolitismus ist der Politismus, das richtige Weltbürgerthum ist der Statsbürgerthum, und die richtige begeisterte, hingebende, im Tod sich aufopfernde Liebe zur Menschheit ist die begeisterte, hingebende, im Tod sich opfernde Liebe zum eignen Volk.

From this point of view, Prof. Gummere's work may be regarded as a real contribution to our heritage from the primitive days of our race. The book is, on the whole, our best commentary on Tacitus, and ought to be in the hands of every student of the 'Germania,' as well as in our public libraries. It is to be hoped that the author will undertake a similar service for later periods.

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#### LITTÉRATURE FRANÇAISE.

*Les Prosateurs français du xix. siècle* by C. FONTAINE, B. L., L. D. New York: W. R. Jenkins. 1892. pp. ii, 378.

*Extraits choisis des œuvres de François Coppée* by GEO. CASTEGNIER, B. ès S. New York: W. R. Jenkins. 1892. pp. 177.

APRÈS avoir consacré un volume aux poètes français du dix-neuvième siècle, M. C. Fontaine aborde maintenant les prosateurs. On peut considérer le dix-neuvième siècle comme le siècle le plus riche et le plus fécond de la littérature française, surtout sous le rapport de la prose. C'est le siècle des rénovations littéraires, et chacune de ces rénovations a donné naissance à des chefs-d'œuvre destinés à perpétuer la mémoire des lettres françaises au même titre que les grandes œuvres du siècle classique. De l'avènement de Chateaubriand à la mort d'Ernest Renan, d'innombrables prosateurs ont contribué, dans les genres les plus divers, à donner à la prose française ce degré d'excellence qui lui est propre. Tous ces prosateurs ne pouvaient trouver place dans un recueil aussi limité que

celui que nous avons sous les yeux. De là cet embarras de choix qui parfois constitue une tâche assez ardue. Le choix s'imposant, M. C. Fontaine a cru devoir donner la place d'honneur aux écrivains de la présente génération et laisser de côté des écrivains d'une éminence incontestée: Madame de Staël, Joseph de Maistre, Augustin Thierry, Guizot, Thiers, Michelet, Henri Beyle. En faveur de quelques uns de ces écrivains nous eussions probablement exclu Jean Rameau, Gustave Droz, Paul Arène, en compagnie de quelques autres; et cependant quoi de plus gracieux que "Le fifre rouge" ou de mieux raconté que "Le jour de l'an en famille"; et puis on a voulu nous donner *du nouveau*, ce à quoi il serait peut-être injuste de trouver à redire.

Il était sans doute inévitable que dans un recueil de la nature de celui-ci M. C. Fontaine ne prêtât çà et là le flanc à la critique; cependant l'utilité et l'excellence de ce volume sont, à notre avis, hors de cause, et ceux qui feuilleteront les pages des 'Prosateurs' trouveront que la devise placée en tête, *Prosunt et delectant*, est d'une réalisation assez générale.—L'individualité de certains écrivains n'a pas, ce nous semble, tout le relief qu'il eût été assez facile de lui donner. "L'exilé," par exemple, nous montre le Lamennais de la dernière heure, plongeant à corps perdu dans le gouffre des doctrines révolutionnaires, l'homme des ressentiments et des colères démocratiques. Ce n'est là qu'une demi-personnalité de l'illustre breton. Ajoutez-y un autre passage dans lequel apparaisse Lamennais combattant la philosophie du dix-huitième siècle, prenant en main la défense de la religion et se montrant plus papiste que le pape lui-même, la pleine lumière se fait alors et nous saisissons les deux phases de la vie de ce génie orgueilleux. La même observation pourrait s'appliquer à George Sand. Puisque la critique s'accorde à diviser l'œuvre de cet auteur en trois parties et qu'elle rattache chacune de ces parties à une série d'événements qui imprimèrent à la personnalité de George Sand un cachet nouveau, ne serait-ce pas un avantage que d'extraire de son œuvre trois passages marqués chacun de ce cachet nouveau. On allègerait aussi la tâche du lecteur qui essaye de pénétrer l'esprit d'une littérature et d'arri-



ver à une juste conception de l'individualité littéraire d'un auteur.—Lorsqu'un extrait est incomplet, il est bon de le faire précéder d'une explication pour en faciliter l'intelligence et nouer ainsi le fil de la narration. En cela on ne saurait apporter trop de lucidité. L'explication qui précède "Les funérailles d'Atala" produit une fausse impression; Atala avala le fatal breuvage pendant l'orage, alors qu'elle sentait fléchir sa résolution, non après la rencontre que Chactas et elle firent du père Aubry.

Dans sa notice biographique sur Victor Hugo, M. C. Fontaine se laisse aller à un enthousiasme intempestif. Victor Hugo, nous assure-t-il, a laissé un nom pur de tout reproche et qui sera dans l'histoire synonyme de vertu et de philanthropie. Il n'en est pas tout à fait ainsi. M. Edmond Biré, écrivain sans doute peu enclin à l'hugolâtrie, mais au fond d'une grande impartialité, après avoir compulsé maint carton, interrogé maint document nous a abondamment prouvé que Victor Hugo avait eu toutes les petites fautes des grands hommes, montrant parfois une délicatesse de procédé fort douteuse, s'abaissant aux mesquineries de la rancune et payant assez mal de retour la franche et loyale amitié de Dumas. Laissons de côté la philanthropie de Victor Hugo. Le grand poète, certes, ne manquait pas d'instincts généreux. Mais en quoi le nom de Victor Hugo sera-t-il synonyme de vertu? Victor Hugo n'a-t-il pas, d'après l'expression de Sainte-Beuve, brisé l'unité domestique quand, oubliant ses devoirs d'époux et de père, il adressa ses hommages à Mlle. Juliette et célébra sa *Dalila* dans les *Chants du crépuscule*. Nous condamnons hautement la tendance qui consiste à dénigrer les grands hommes, à relever chacune de leurs fautes, à écouter avec plaisir, comme le "Neveu de Rameau," quelque trait de leur vie privée qui les dégrade, mais nous n'admettons pas non plus qu'on aille chercher la vertu là où elle n'est pas.

Tant que M. C. Fontaine continuera à nous donner des livres de classe faits avec goût et discrétion ce sera un plaisir de leur accorder un gracieux accueil.

Après quelques mots d'introduction sur la

vie et les œuvres de François Coppée, M. Castegnier nous donne d'abord en prose six extraits choisis. "Un accident" nous transporte dans un de ces quartiers populaires de Paris où la pauvre humanité se trouve souvent acculée entre la misère et le vice. "Le remplaçant" c'est l'enfant des rues, sans soutien, en proie à la misère, ne trouvant dans la société qu'une marâtre et s'acheminant vers le bagne, étape par étape, et comme poussé par une sinistre destinée. "La mort volontaire" nous montre, dans un milieu différent, un drame qui par le réalisme et la force de description ne le cède en rien au drame précédent. En prêtant tant d'héroïsme à François Leturc et au poète Miraz, M. Coppée sort peut-être un peu de la réalité, et cependant, sous les détails qui servent de cadre à cet héroïsme, qui ne sent palpiter les entrailles mêmes de la vie moderne dans ses deux manifestations les plus désastreuses.

"Le morceau de pain" nous décrit la vie d'un enfant trouvé, d'un jeune soldat baptisé légitime par la balle de l'ennemi. Encore un qui a eu à souffrir des bizarreries de la destinée et des injustices de la société. Toute sa vie il a eu faim et la patrie elle-même a dû lui rationner un misérable morceau de pain. Les deux derniers extraits "Mon ami meurtrier" et "Les vices du capitaine" forment contraste avec les quatre premiers. Ils sont remplis du plus grand charme et reposent délicieusement notre esprit. M. Castegnier n'aurait pu faire un meilleur choix de la prose de M. Coppée. La partie poétique comprenant cinq extraits commence par l'éternelle "Grève des forgerons." Dans "La veillée" nous avons une sublime leçon d'humanité. Le talent poétique de M. Coppée a été analysé par de fins critiques. Nous savons de quelle virtuosité notre poète est capable. Ajoutons qu'en prose comme en vers son individualité littéraire reste à peu près la même. En poésie sa sensibilité est peut-être plus délicate mais perd d'autant en naturel.

Un mot au sujet des notes. Vu le caractère populaire de la langue de François Coppée, on y rencontre plus d'une difficulté de traduction. M. Castegnier semble avoir triomphé de toutes ces difficultés, ses notes sont excellentes, empiétant peut-être un peu trop sur

le dictionnaire, mais chaque éditeur a sans doute le droit de décider lui même de son système d'annotation.—Un point de différence cependant. A la page 38 M. Castegnier traduit le mot *ordinaire* par 'inferior claret.' M. Castegnier conviendra que "deux de pain" "six de vin" le tout poussé d'un "petit noir" constituent un dîner par trop "à la rigueur." "Un bouillon légumes" et "un bœuf nature," voilà ce qui composait, même chez la princesse Choculawska, un "ordinaire à trente centimes."

JOS. A. FONTAINE.

*Bryn Mawr College.*

#### GERMAN FOLK-SONGS.

*Deutsche Volkslieder.* A Selection from German Folk-songs. Edited with introduction and notes by HORATIO STEVENS WHITE, Professor of the German Language and Literature in Cornell University. New York and London: G. P. Putnam's Sons, 1892. 16 mo, pp. x, 324. [Illustrated.]

APPEARING as volume 38 in the series of *Knickerbocker Nuggets*, this book perhaps more than any of its predecessors therein, has a right to its place under the definition of nugget as "a diminutive mass of precious metal." Yet one is tempted to criticise the application of this word and definition to this collection. Diminutive it is indeed in proportion to the great total of treasure of this sort, in which Germany is so rich; but the word "mass" does not fit a selection so carefully made and arranged; precious certainly, but then how hard is here the word metal! Voices, flowers, seeds—these seem much more apt; voices, whose melody delights, and which put the true poetic spirit into sympathetic vibrations; flowers, in which the life of the people has expanded into beauty, but which have also developed into fruits and seeds, to nourish, impregnate and quicken countless poetic souls. How un-nuggetlike, finally, the artistic, finished exterior and the daintiness of appearance without and within.

As the series, so also this volume is intended for the general reader. This aim has, of course, determined primarily the character of the selection and the mode of treatment in the

introduction and notes. Yet the more special student of German literature or of popular poetry, finds his needs also considered in no small measure. Both the general reader and the special student are well served by Professor White's broad and sound scholarship, his wise judgment, his sane and delicate literary taste.

The keynote of the quality last-mentioned is struck at once in the brief Preface where the *Volkslied* is characterized succinctly, yet vividly:

"Without recognized authorship, with no effort to be preserved, it wells spontaneously from the heart of the people, echoing with utter and artless simplicity their loves and fears and superstitions, the joys and woes of their pastimes and occupations, and the fervor of their devotions." "The *Volkslied* is without a definite drift," . . . it "is commonly free from finish and often without conscious point, yet frequently full of a rustic melody which haunts the memory like strains of weird witch music." "The *Volkslied* is neither moral nor immoral; unless perchance any faithful chronicle may be so designated."

"To us in America the *Volkslied* seems almost an alien or unnatural growth; . . . save by legacy from across the water we have no fireside heritage of humble or fantastic lore that links us to a vanishing past of homely thought, and of unfailing faith in myth and marvel." "A difference indeed exists [that is between the *Volkslied* and the perfected *Lieder* of Goethe, Bürger, Heine and numberless others]. It is the contrast between the luxuriant disorder of nature intentionally and joyously careless, and the studied elegance of a cultivated landscape." The collection is "presented on the whole as not an unfair illustration of the untrammelled, although crude, poetic utterances of the German folk."

With all of which we heartily agree, excepting the use of the word "crude" in the last sentence.

After the Preface follow, pages 1-271, the selected *Lieder* in a text normalized and modernized as far as possible in orthography. Seven groups are made: *Liebeslieder*, *Legenden und Erzählungen*, *Geistliche Lieder*, *Berufslieder*, *Soldaten und Kriegslieder*, *Studentenlieder*, *Kinderlieder*. The *Lieder* are numbered consecutively up to one hundred and thirteen, although the total number of individual poems must be about one hundred and twenty, since in a few instances several similar songs are put under one number. The

fullest groups are, as might be expected, those of love, legend and narrative, of war. The representative nature of the selection is evident from these titles of "Legenden" inserted: Lied vom alten Hildebrand, Tannhäuser, Lohengrin, Tell und sein Kind, Doktor Faust, Der Rattenfänger von Hameln, St. Katharina, Die schöne Agnese, Der Herr von Falkenstein.

The Introduction, on pages 275-290, treats practically and suggestively of the limits and nature of the Volkslied,—of the appearance of Volkslieder in German literature,—of collections of Volkslieder; it ends with a short list of the principal published collections and of the notable treatises on the subject. The editor here states that

"In the present collection no lyrics by known authors have been consciously included, if an occasional historical ballad or student song be excepted, the retention of which seemed justified by the characteristics of the division to which it belongs. This principle of selection has, therefore, excluded many songs which have won their way to the popular heart and have there permanently established their sway."

There is a note of caution in the sentence: "The decay of the Volkslied apparently sets in with the universal decay of so much that was promising in German social and intellectual life with the close of the great international struggle of the seventeenth century."

Must we not go back earlier than this and perhaps into the sixteenth century for the beginnings of this decline?

The Notes, pages 293-319 "are designed merely to elucidate certain difficulties in understanding the text, and to afford an occasional clue for further inquiry or investigation." This statement rests more on the editor's modesty than on the facts of the case. The notes are indeed in refreshing contrast with the prolixity and aimlessness in which some editors indulge, but they are to the point, pithy, judicious. The characterizations of the songs, often in single epithets or in phrases of but three or four words, now original and again quoted, are peculiarly apt, while the references to the literature of the subject are very frequent and helpful.

An Index of First Lines concludes the volume. It would doubtless be of interest to many also to have mentioned the source or sources of the numerous illustrations. The

plan of the series seems not to admit the introduction of music.

All who have the honor of German literature at heart must be grateful to the editor and the publishers for this excellent and beautiful illustration of that form of literature in which the Germans have no peers, if account be taken of both quality and quantity. What other literature has such a multitude of Volkslieder of the highest excellence and variety? What other literature has such a multitude of short lyric poems of the highest excellence and variety, springing from the conscious production of individual poets? In the place of other argument let this notice end with a few quotations bearing on the influence of the Volkslied and on these two questions.

Max von Waldberg 'Goethe und das Volkslied,' p. 3:

"Mehr als einmal ist auch die dahinsterbende und abgestorbene Kunstpoesie durch das Versenken in den lauteren Quell der Volksdichtung zu erneutem Leben erwacht, und wie in der nordischen Ballade so ist auch in der Dichtung den erstarrten Resten ehemaligen Lebens durch die Berührung mit dem frischen Gewässer der Volksdichtung Jugendkraft und Lebensfähigkeit zugeführt worden."

Max Koch, 'Arnim, Klemens und Bettina Brentano, J. Görres,' i, p. lxix:

"Die deutsche Lyrik des 19. Jahrhunderts, aber nicht die deutsche allein, steht in ihrem grössten und besten Teile unter dem bestimmenden Einflusse des "Wunderhorns."

Karl Hillebrand, 'German Thought from the Seven Years War to Goethe's Death,' pp. 126-7:

"Germany owes the revival of the *lied* or song entirely to Herder and to his "Stimmen der Völker." When we read the verses which Goethe wrote at Leipzig before meeting with Herder, we may well be permitted to doubt whether Germany would have ever possessed those unrivalled pearls, his little songs of love, addressed to Friederike and Lili if he had not known him."

Wilhelm Scherer, 'Geschichte der dt. Litt.' pp. 642-3:

"Indessen offenbarte sich zunächst in den ersten Decennien unseres Jahrhunderts mindestens auf dem Gebiete der Lyrik ein Reichtum der Individualitäten und der Stile, der Stoffe und der Formen, eine Tiefe und Macht der Wirkungen, von der packenden Rede, welche die Massen aufwühlte, bis zu den zar-

testen Lauten einsamer Klage, bei denen sympathische Seelen erbeben, eine wunder-volle Fähigkeit des mannigfaltigsten Aus-druckes in den verschiedensten Sphären, hinter welcher die Leistungen des Minnesanges weit zurückstehen und womit sich keine Epoche in der Geschichte der Poesie irgend eines anderen Volkes entfernt vergleichen lässt: die Lyrik Goethes und seiner Nachfolger ist die höchste Stufe, welche die Lyrik über-haupt bis jetzt erstiegen hat."

ARTHUR H. PALMER.

Yale University.

### RHETORIC.

*The Outlines of Rhetoric for Schools and Colleges*, by J. H. GILMORE, A. M., Professor of Logic, Rhetoric and English in the University of Rochester. Boston and New York: Leach, Shewell & Sanborn, 1891.

*Macaulay's Essay on Warren Hastings*: Edited to illustrate the laws of Rhetoric and Composition, by ALEXANDER MACKIE, M.A. London: Longmans, Green & Company. 1892.

In these two books, the study of Rhetoric is approached from entirely different points of view.

"To the study of Rhetorical precepts", says Prof. Gilmore (p. 12), "in their abstract form, attention is especially directed by Rhetorical text-books; and it is this object that our present course of study has immediately in view. The study of Rhetorical precepts in their concrete embodiment,—that is, the study of literary models,—will, if one is wise, be kept up throughout life."

Prof. Gilmore's book is intended only as a brief outline to be amplified and illustrated by the teacher. The principles are very succinctly stated and the definitions are clear and ample. As a syllabus for an extended series of lectures on the different divisions of Rhetoric, this book would be more suitable than as a text-book proper. Had part of the space given to the Figures of Speech been devoted to the principles of the Paragraph—a subject not even alluded to—the author's work would have been more in line with the recent advances in Rhetorical study.

Of Mr. Mackie's edition one can hardly speak too highly, in point of plan or detail. The Foot-notes give all necessary explanations of

Macaulay's frequent allusions, while the Critical Notes proper are reserved for the end of the essay. Every teacher of Rhetoric will appreciate this arrangement.

The Critical Notes, occupying a hundred pages, are designed to illustrate the principles of Rhetoric in general, and to emphasize the peculiarities of Macaulay's style.

"The secret of Macaulay's charm," says Prof. Earle ('English Prose', p. 91), "lies, not, as has been imagined, in his pointed antithesis, or in his balanced periods (for these, if they have their attraction, have also undoubtedly their elements of repulsion), but in his masterly command of the Paragraph."

Whether this is an extreme view or not, it is undoubtedly true that the most suggestive and satisfactory method of approaching the study of Macaulay's style and thought is through the study of his Paragraph structure. This, by implication at least, is Mr. Mackie's view; and, while many of his tentative improvements in Macaulay's style seem far from felicitous, the student will be all the more benefited by weighing the alternative modes of expression and deciding for himself.

C. ALPHONSO SMITH.

Johns Hopkins University.

### CORRESPONDENCE.

#### GOTHIC EMENDATION.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—Professor Hart's emendation of Mark iv, 5, offered in the last issue of the NOTES, is untenable, as far as I can see. The reading he proposes does not only require us to admit a rather improbable \**diupa*, but it also involves the impossibility of accepting the personal pronoun *izos* in the function of a definite article. *pizos* would, of course, be the required form.

Moreover, it seems to me that the passage in question scarcely stands in need of any emendation. Professor Hart says that he fails to see "why *haban* should govern the accusative in vv. 4 and 6 and the genitive in v. 5." An indisputable reason for this difference I do not see either. But the difference in the construction of the three passages in Greek is to



my mind not without importance. In both verse 4 and 6, γῆν and ρίζαν occur as direct objects, while in v. 5, we have the descriptive genitive γῆς depending on βάλῃς. Thus there certainly is something in the construction of v. 5, that could have suggested to the translator the use of a partitive genitive; while in vv. 4 and 6 nothing of the kind is to be found.

The genitive *diupaizos airpos* is, therefore, far less surprising than the use of *hairdeis* in Matt. ix, 36; for there it was in no way suggested by the Greek construction: πρόβατα οὐχ ἔχοντα ποιμένα. And yet Professor Hart seems to find no great difficulty in the explanation of the construction of this last passage; and Bernhardt in his Vulfila edition merely makes the following note:

"eigentümliche anwendung des teilungsgenitivs, vergleichbar dem französischen *des brebis qui n'ont pas de pasteur*. Vergl. meine abhandlung in Zacher's Zeitschrift, bd. ii, p. 292 ff."

To this article, which perhaps would throw further light on the subject, I unfortunately do not have access.

I may add that Heyne, on p. 426 of the eighth edition, gives the following general rule which would apply to both the passages quoted:

'Ein weiterer häufiger gebrauch des genitivs als object findet da statt, wo nicht so sehr das ganze, sondern nur ein unbestimmter teil desselben gemeint ist, was im Deutschen meist ohne artikel oder durch *von* gegeben wird, besonders bei *haban* und *wisan* mit der negation.'

A. R. HOHLFELD.

Vanderbilt University.

Schulze's 'Gotisches Glossar' cites a number of indisputable examples of the use of the partitive genitive after *ni*, while Bernhardt's article above referred to proves that this construction occurs even without the negation. See also Grimm's 'Grammatik' 4, 961.

H. C. G. V. JAGEMANN.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—When on reading Mr. Strunk's emendation, I consulted my copy of Balg's 'Syntax,' I found Apelt's interpolation recorded. The passage in question (Luke iv, 36), the

only instance of an acc. c. inf. after *varþ*, has been a crux with several grammarians. Apelt in his article 'Ueber den acc. c. inf. im gothischen,' *Germania* xix, 280, tries to show, if I remember correctly, that this construction after impersonal verbs is not genuine in Gothic, and, among others, proposes the emendation now offered by Mr. Strunk. Bopp takes *varþ*, in this case, as a verb of motion ("überfiel") and *afslauþnan* as a noun (cf. also Gab. and Loebe, 'Glossary'). Apelt adds *ana*, as a translation of ἐπι: *varþ afslauþnan ana allans*. Mr. Strunk's emendation differs from that of Apelt only in so far as he substitutes *afslauþn* for *afslauþnan*, and accounts for the *ana* (cf. a similar emendation to Massmann's reading, *an[a]airpai*, Skeir. iv, d). The only difficulty consists in proving the correctness of this poem. Both *afslauþjan* and *afslauþnan* require a \**sluþan* ii as simplex. We should expect a fem. noun with *-ni*-suffix, which would, however, not solve the difficulty, while the postulated neuter, with *-no*-suffix, would belong to a class of which only a few traces are left in Gothic.

As to the other emendation proposed in the February number of the NOTES, I do not suppose that Professor Hart will insist on its consideration. Aside from the syntactical impossibility of *izos airpos*, the passage does not need any correction. The genitive with *ni haban* is logically related to that after verbs like *paurban*, *ni visan*, and it is not restricted to the two examples mentioned by Balg (§ 25), namely, John ix, 41; Ephes. v, 27. *Haban* used affirmatively, does not take the genitive.

H. SCHMIDT-WARTENBERG.

University of Mississippi.

SIDNEY AND GIORDANO BRUNO.

TO THE EDITORS OF MOD. LANG. NOTES:

SIRS:—In an article on 'Giordano Bruno and Shakespeare,' published in the 'Jahrbuch der deutschen Shakespeare-Gesellschaft,' vol. 26 (1891), pp. 258-308, Dr. Robert Beyersdorff attempts to show, in opposition to the views of Tschischwitz and König, that Shakespeare was uninfluenced by Bruno. Not content with this, he assumes that Bruno had no influence

on the literary production of Sidney. He thus expresses himself on p. 271:

"Wie wenig Bruno auf seine adligen Freunde in London eingewirkt hat, zeigt sich daran, dass selbst Philip Sidney in seiner Arcadia, die er zum Theil während seines Verkehrs mit Bruno schrieb (1580-1585), völlig von ihm unbeeinflusst ist."

However this may be with regard to the 'Arcadia,' I cannot think it is true of the 'Defense of Poesy,' for reasons which I have adduced in my edition of the latter. The passage is too long to quote, but those interested will find it in my Introduction, pp. 13-14.

ALBERT S. COOK.

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#### THE "ubi sunt" FORMULA.

The occurrence of the elegiac formula or motive *ubi sunt* in the academic song "Gaudeamus," as also in the refrain of the "Lauriger Horatius," will be thought of at once, but it may be assumed that few American scholars have become aware of Professor Creiznach's historical study of the "Gaudeamus" ('Verhandlungen der 28 ten Versammlung deutscher Philologen und Schulmänner,' Leipzig, 1873, p. 203 f.). Creiznach takes the *ubi sunt* formula to be a common possession of the mediæval Latin poets, pertaining primarily to the Christian lyric as a formula for the expression of the transitoriness of things temporal. He then adds more specifically: "Sie [d. h. die Frage *ubi sunt*] wird ungemein häufig gebraucht, wo das Entschwinden früherer Grösse durch Beispiele, namentlich durch Aufzählung berühmter Männer veranschaulicht werden soll. Wo befinden sich nun, wird gefragt, die Helden, Dichter und Weisen der Vorzeit"? He then cites the following mediæval lines:

Ubi Plato, ubi Porphyrius?  
Ubi Tullius aut Virgilius?  
Alexander ubi rex maximus?  
Ubi Hector Troiae fortissimus?

and

Dic ubi Salomon olim tam nobilis,  
Vel Samson ubi est dux invincibilis?

Clearly the motive is older than either Villon or Ryman. It was familiar to the Anglo-Saxon poet:

*Hwær cwōm mearg? hwær cwōm mago?*  
*hwær cwōm mǣppumgyfa?*  
*hwær cwōm symbla gesetu? hwær sindon*  
*seledrēamas?*

"The Wanderer," ll. 92-93.

See also "Satan," l. 36 f. A line in the "Metres of Boethius," x, 33,

*Hwær sind nū þæs wisan Wēlandes bān?*

leads us to the original

Ubi nunc fidelis ossa Fabricii manent?

But the canon does not close with Boethius. A few examples from the classic writers, for which I am indebted to the kind assistance of Dr. A. Gudeman, will answer the present purpose: *Pro di immortales! ubi est ille mos virtusque maiorum?* (Cicero: "Oratio Philippica," viii, 23); *Ubinam ille mos, ubi illa aequitas iuris, ubi illa antiqua libertas* etc. (Cicero: "Oratio pro Cn. Plancio," 33).

Delos ubi nunc, Phoebe, tua est, ubi Delphica Pytho?

Tibullus, ii, 3, 27.

Ubi nunc facundus Ulixes

Ovid, 'Met.' xiii, 92.

For further references see Loers, 'Ovid Heroid.' iv, 150; Drakenborch, 'Sil. Ital.' vii, 106.

Plutarch ("Consolatio ad Apollonium," 110 D) quotes from an unknown poet (perhaps Menander):

Ποῦ γὰρ τὰ σεμνά, ποῦ δὲ Ἀνδρῆς  
Μέγας δυνάστης Κροίσος ἢ Ξέρξης βαρὺν  
Ζεύξας θαλάσσης ἀνχέν' Ἑλλησποντίας?  
Ἄπαντες αἶδαν ἦλθον καὶ λάθας δόμους.

JAMES W. BRIGHT.

#### UNCLE REMUS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—In the report of the last meeting of the Modern Language Association, given in the February number of MOD. LANG. NOTES, my remarks on Dr. Gerber's paper receive, perhaps, a more definite interpretation than the facts may warrant. My purpose was to call attention to the theory that some of the stories among the negroes have come from Picardy or Flanders, and to instance the example of a striking parallel in the pot of the butter episode, already referred to in my

article "Uncle Remus and the Roman de Renard" (MOD. LANG. NOTES, vol. v, col. 270). This story appears in Cosquin's 'Contes populaires de Lorraine,' in Col. Jones' collection of negro tales, published in 1888, and in 'Uncle Remus.' The following table shows the likeness and unlikeness of the separate versions:

	COSQUIN.	JONES.	'UNCLE REMUS'
Trickster:	Fox	Rabbit	Rabbit
Victim:	Wolf	Wolf	Fox
Summons:	Angelus	Pretended sound	Pretended call
Purpose:	To be god-father	To baptize	To see family
Names: a.	Commencement	Fus Beginninn	No
b.	Moitié	Half-way	Names
c.	J'a-veus'eff	Scrapiner de bottom	But wife's illness alleged

The points which indicate to me a quite immediate connection between the Cosquin and Jones versions are the retention of the wolf, the pretence of being called to a baptism, whether as god-father or preacher, and the exact correspondence of the names given to the children. From the similarity in this instance, it seems to me plausible that other variants of the 'Uncle Remus' stories may exist which would show a like stage of transition from the European to the American form.

F. M. WARREN.

Adelbert College.

#### BRIEF MENTION.

F. J. Bierbaum's 'History of the English Language and Literature from the Earliest Times until the Present Day, including the Literature of North America' (G. Weiss, Heidelberg; B. Westermann & Co., New York, 2nd ed. 1889), is a text-book for English Literature prepared by a German (written in very imperfect English) and widely used in the secondary schools of Germany. The first edition appeared in 1883; the second edition is much improved in general accuracy (but there is a plentiful lack of accuracy remaining), and is enlarged by a Biographical Appendix of 58 pages—a feature that is worthy of notice and of imitation. The Compendium should stimulate the desire to read the Literature itself, and to consult the chief authorities in criticism. A clearly arranged bibliography will always contribute much to this stimulus; it begets broader and more vital acquisition, and truer judgment.

'History of English: A Sketch of the Origin and Development of the English Language, with Examples, down to the Present Day,' New York, Macmillan & Co., 1893. This book introduces its author, a Master at

Marlborough College, to English scholars. It is at least a graceful introduction, but it is also more than that, for there is a rightful claim to some merit. Besides, the author is presented as a practical teacher, and his book is written to serve a practical purpose in the school-room. It is easy enough to name books that cannot be used as text-books in the secondary schools, though the trial may be often made with them. To this list belong Mr. Oliphant's volumes, Earle's 'Philology of the English Tongue,' and Skeat's 'Principles of English Etymology,' but Mr. Champneys' book can be so used, and this is its chief merit. If the teacher knows his subject—particularly if he knows it somewhat better than the author—he will be able to conduct a class through Mr. Champneys' book with the assurance that the beginner will find the "Sketch" exceedingly interesting; the sense of the benefit gained may come later, but it will surely come.

Unfortunately Mr. Champneys follows the fashion too common in England, of overlooking the work of other scholars—particularly if they be Germans. His authorities are almost exclusively Englishmen, and the result is correspondingly disastrous. One of Mr. Champneys' figures may be applied to his book, "If the coat smells of pastilles or sulphur, it was in the room when they were burnt." Notice, for example, the smell of the doctrine of the reduplicating syllable of the verb. In the Gothic the vowel of reduplication is the diphthong *ai*; in Anglo-Saxon it is the diphthong *eo* (p. 87). The preterit *dyde* is described as a reduplicated perfect (p. 87), and this is added to the verbal stem to form the past tense of the weak verbs (p. 92).

But if Mr. Champneys' schooling has been defective, he need not despair; he can make amends. In the meantime, while allowing him to extend his bibliographical knowledge and bring his book up to date, the general reader and the elementary student may learn gratitude for much that can be gathered from his well written and well intended book.

#### PERSONAL.

A large picture of the late Professor ten Brink has been placed upon the wall of the English Seminary at Strasburg University by his pupils. The receipts for this purpose amounted to nearly 200 Marks more than was expended. The present hope of the Committee who have the matter in charge is to secure also a satisfactory bronze medal of Professor ten Brink. A copy of this will be sent to each contributor to the picture, and other copies will be sold to those desiring them. The medals will be about 10 cm. in diameter, will be made to hang upon the wall, and will cost about 5 Marks a piece. Orders may be sent to Prof. Dr. Gröber, Ruprechtsan, Haupt str. 10, Strassburg i. E., Germany.

## JOURNAL NOTICES.

**VIERTELJAHRSSCHRIFT FÜR LITTERATURGESCHICHTE. VOL. V, NO. 1.**—Werner, R. M., Das Vaterunser als gottesdienstliche Zeitlyrik.—Distel, T., Nachlese über die Neuberin.—Schroeder, E., Klopstock-Studien.—Haußen, A., Schröder's Bearbeitung des "Kaufmann's von Venedig".—Suphan, E., Briefe von Goethe und Herder.—Harnack, O., Über den Gebrauch des Trimeters bei Goethe.—Francke, K., Zur Kritik von Falks Goetheerinnerungen.—Fries, C., Schiller's Fragment "Die Flibustiers".—Englert, A., Ein zeitgenössisches Urteil über Hans Sachs.—Werner, R. M. und Tille, A., Zur Faustsage.—Holstein, H., Briefwechsel zwischen Baggesen und Gleim.—Auerbach, S., Schiller und Moritz.—Kettner, G., Zu Schiller's "Der Graf von Habsburg".—Mueller, E., Fragment zu Schiller's Tell.—Steig, R., Achim von Arnim über Herder's Cid.—Schoene, A., Zur Kritik des Goethe-Textes.—Kotzebue, A. v., A. Haußen, "Die Selbstbiographie".—Wilhelm, G., "Ein Streit mit Aerzten".—Wellen, A. v., Eine dramatische Skizze Grillparzers.—Behaghel, O., Hebel und Wieland.—Meyer, R. M., Heine's Aechtes Traumbild.—Poppenberg, F., "Wildfeuer's Ursprung".—Landau, M., Das Muster der Ehen.—NO. 2.—Kawerau, W., Johann Sommers Ethographia Mundi.—Sittenberger, H., Untersuchungen über Wielands Komische Erzählungen.—Steig, R., Herder's Anteil an den Frankfurter Gelehrten Anzeigen vom Jahre 1772.—Waser, H., Eine Satire aus der Geniezeit.—Werner, R. M., Zum Drama des 16. Jahrhunderts.—Bolte, J., Aus G. R. Weckherlins Leben.—Eine Handschrift der Herzogin Magdalene Sibylle von Württemberg.—Hirzel, L., J. A. Waser.—Poppenberg, F., Zwei Gedichte Zarachias Werners.—Englert, A., Heine's Beiträge zu Schads Almanach.—Schroeder, E., Kirchner's Coriolanus.—Fischer, H., Don Quijote in Deutschland.—Richter, P. E., J. U. König's Gevatterbriefe.—Neumann, K. J., W. Heine's Erklärung der aristotelischen Katharsis.—NO. 3.—Eitinger, G., Johann Joseph Beckh.—Mayer, K. O., Die Feenmärchen bei Wieland.—Priower, P., Einige Faustparalipomena Goethe's.—Meyer, R. M., Über Grillparzers Traum ein Leben.—Fraenkel, L., Einzelheiten über Valentin Schumanns Leben, Schaffen und litterarische Stoffe.—Schroeder, E., Das Volksbuch vom gehörnten Siegfried.—Duentzer, H., H. P. Sturz in Giessen.—Aeltere Lesarten in Schiller's "Macht des Gesanges".—Bolte, J., Uhland's "Der Wirtin Töchterlein".—Strauch, P., Merian's Berichte über Schilda.—Poppenberg, F., Chamisso's "Sterbende".—NO. 4.—Mayer, K. O., Die Feenmärchen bei Wieland (Schluss).—Kettner, G., Die Quellen von Schillers Warbeck und Princesin von Zelle.—Hessel, K., Heine's "Buch Legrand".—Werner, R. M., Volkslieder.—Distel, Th., Findlinge. 1. Weihnachts-spiel im sächsischen Erzgebirge. 2. Michael Becker, der "lateinische Bauer." 3. Noch ein Gedicht der Neuberin am Brühl.—Wukadinovic, S., Die Quellen von Hagedorn's "Aurelius und Beelzebub".—Schueddekopf, C., Ein Brief Gleims an E. v. Kleist.—Hirzel, L., Goethiana aus Lavaters Briefsammlung.—Minor, J., Zu Grillparzers Entwürfen.

**ARKIV FÖR NORDISK FILOLOGI. NEW SERIES. VOL. V. PART 2.**—Schueck, Henrik, Vgglundsagan.—

Larsson, Ludvig, Kann man av aksentueringen i isländska handskrifter draga några slutsatser rörande det eksploratoriska huvudtryckets plats?—Brate, Erik, Hårad.—Kock, Axel, Grammatiska och etymologiska undersökningar i nordiska språk i-iv.—Gudmundsson, Valtýr, Litkæfi.—Rørdan, Erl., En anmærkning.

**ARCHIV FÜR DAS STUDIUM DER NEUEREN SPRACHEN UND LITTERATUREN. LXXXIX. BAND, 2. U. 3. HEFT.**—Lindejof, Uno, Über die Verbeugung des sogenannten u-(o-)Umlauts in der starken Verbal-flexion des Altenglischen.—Konrath, M., Zur Laut- und Flexionslehre des Mittelkentischen.—Zupitza, J., Die Gedichte des Franziskaners Jakob Ryman.—Wasserzieher, E., Georg von der Gebelentz, Die Sprachwissenschaft, ihre Aufgaben, Methoden und bisherigen Ergebnisse.—Rudolf Kleinpaul, Das Strom-gebiet der Sprache, Ursprung, Entwicklung und Physiologie.—Weinhold, K., Die deutsche Bibelüber-setzung des Mittelalters dargestellt von Dr. theol. Wilh. Walther. Dritter (Schluss-)Teil. Mit 9 Kunst-beilagen.—Weinhold, K., Goethes Sprache und die Antike. Studien zum Einfluss der klassischen Sprachen auf Goethes poetischen Stil von Dr. Carl Olbrich.—Schmidt, I., Misunderstood. By Florence Montgomery. Students' Tauchnitz Edition. Mit deutschen Erklär-ungen von Dr. R. Palm.—Schmidt, I., The Brownies and the Land of Lost Toys. By Juliana Horatia Ewing. Students' Tauchnitz Edition. Mit deutschen Erklärungen von Dr. Adolf Müller.—Z., J., Dawn. By H. Rider Haggard.—Z., J., The Fate of Fenella. A Novel by Twenty-Four Authors.—Z., J., Diary of a Pilgrimage (and six Essays). By Jerome K. Jerome.—Z., J., Mr. Witt's Widow. A Frivolous Tale. By Anthony Hope.—Z., J., Under two Skies. A Collection of Stories. By Ernest William Hornung.—Z., J., Holy Wedlock. A Story of Things as they are. By Charles T. C. James.—Z., J., The Venetians. A Novel. By M. E. Braddon.—Z., J., Miss Bretherton. By Mrs. Humphry Ward.—Z., J., The Magic Ink and other Tales. By William Black.—Z., J., Of the Worldly. By Mrs. Forrester.—Z., J., Nevermore. By Rolf Bolderwood.—Z., J., The Tauchnitz Magazine. XI (June). XII (July).

**ZEITSCHRIFT FÜR DEN DEUTSCHEN UNTER-richt. VOL. VII. NO. 1.**—Hildebrand, R., Zur Urge-schichte unserer Metrik.—Drabheim, H., Über Schillers antike und romantische Gedichte.—Schoene, A., Zum Redentiner Osterspiel.—Regel, E., Ein Seitenblick aufs Englische beim deutschen Unterricht.—Krum-bach, C., Aus der Praxis des deutschen Unterrichts.—Dietrich, R., Der deutsche Unterricht in der pädagogi-schen Presse des Jahres. 1891.—Sprechzimmer.—Litteratur.—NO. 2.—Vogel, Th., Zur schulmässigen Behandlung von Goethes Trauerloge.—Hildebrand, R., Etwas von Pfeffer und Gellert.—Noch einmal lebendig und sein Ton.—Landmann, K., Die Neubear-beitung Schillers in Goedeke's "Grundriss".—Wehr-mann, K., Heimat und Muttersprache.—Gloede, O., Über Tiernamen im Volksmund und in der Dichtung.—Lyon, O., Die preussischen Jahrbücher in neuer Gestalt.—Über die Stellung des Lesebuchs im deutschen Unterrichte.—Sprechzimmer.—Litteratur.